



Photo by Najib Joe Hakim

INSPECTORS ADMIT SYSTEM HAS FAILED CITY CAN'T FORCE CORRECTION OF LIFE THREATENING BUILDING HAZARDS

by Joseph Entin

At midnight on February 17, 1993, the ceiling in Lilian Recinos' bedroom finally collapsed, tumbling onto Recinos while she slept. The ceiling had been leaking since December and sagging under the weight of the recent heavy rains. Although the Bureau of Building Inspection (BBI) has cited the owner, George Poon, numerous times, and a senior housing inspector visited the apartment the day after the collapse, no repairs have been scheduled.

The disaster at Recinos' apartment, located at 1286 South Van Ness, bears testimony to the impotence of the BBI in enforcing the housing code and the ensuing negligence of landlords who know the BBI's enforcement procedures have no sting.

In response to the widespread lack of housing code enforcement in apartments and low-income hotels, an alliance of tenants' rights, church and housing groups — the Code Enforcement Coalition (CEC) — has banded together in a campaign to oust the BBI's Superintendent, Larry Litchfield, and reform the Bureau.

In front of 150 tenants and housing advocates from around the city, the CEC presented a series of demands to Litchfield at a public meeting on February 9th at the Everett Middle School.

The meeting opened with testimony from renters describing numerous buildings with severe, unabated code violations including broken showers, lack of heat and leaking ceilings. Many of the properties have been cited by BBI, but have not been repaired. "This room could tell you a thousand stories, Mr.

Litchfield," commented Maggie Olsen of the Tenants' Union. Well-documented examples of BBI's lack of code enforcement abound in the Mission, Tenderloin and South of Market such as the Dahlia, Chronicle and Thor Hotels and Lilian Recinos' apartment on South Van Ness.

The CEC presented a number of demands to Litchfield and the BBI executive corps. Although Litchfield committed to many of the deferred, low-impact proposals such as implementing a public information campaign, legislation for a faster timeline for violations and a citizens' commission, he waffled on the more direct, immediate-impact requests and evaded questions concerning BBI's ineffectiveness. When asked why BBI doesn't give inspection priority to previously cited buildings, Litchfield threw the blame on the existing housing code: "Due process in the code is very encumbering. The current provisions often don't allow us to do our job."

Litchfield's attempt to pass the buck infuriated Randy Shaw, an attorney with the Tenderloin Housing Clinic. "There's nothing in State law that restricts anything the BBI does," Shaw said in an interview with the NEWS. "In San Francisco, landlords can be prosecuted, but they're not even being cited. We're talking about cases that never get to the City Attorney."

The reason for BBI's staggering ineptitude? Bureaucratic inertia instituted by Litchfield, according to the CEC. "Litchfield made a policy decision to take resources away from housing and code enforcement and move them towards upper level bureaucracy," asserts Shaw.

CONTINUED ON PAGE 6

WINTERING THE DISCONTENT

by Brian Dooban

San Francisco has fallen down and it can't get up.

The City's decomposing budget has reached belly-bursting proportions. Its bond rating was recently devalued again, meaning more debt service expense and less for police, libraries, etc. San Francisco's elected and appointed officials offer diversion, but not leadership; their campaign officials engage in pointless brawls with the media; its predominantly self-appointed "progressive" opposition postures and preens like the baser instincts of so many Mr. "D-Fenses" basking in the corrupt glow of publicity while a resentful, embittered public takes flight from the racial and economic fracturing by inhaling the narcotic of forthcoming quick-fix solutions from Washington. And schemes of reform to

be enacted in a fuzzy future frustrate endeavors to at least make piecemeal improvements upon the most dysfunctional elements of government in the here and now.

The procession of scandals that have enervated the credibility of the Mayor and the Board of Supervisors grows even longer than the St. Patrick's day parade... the stadium giveaway and police sex harassment fiascos, the highly public flight of Mayoral assistants, homeless czars and press secretaries and the prospect of more unsafe streets, closed libraries, resentful homeless and MUNI buses that become less frequent and more expensive... and, while in Taiwan, the Mayor even refused a generous offer of a free glass of snakes' blood, renowned for reputed regenerative powers.

What, then, does the future hold?

CONTINUED ON PAGE 7

SOCCKET FIELD PLAN MOVES AHEAD

by Victor Miller

The children's soccer field proposed for Dolores Park came closer to becoming a reality after receiving the approval of the Citizens' Open Space Advisory Committee. The February 1st meeting of the Committee was filled to overflowing by over 200 supporters of the playing field. A dozen or so anti-soccer people (most of whom were members of the S.F. Mime Troupe, a group that performs at the proposed soccer field site twice a year) were also in attendance and spoke against the project.

The committee's OK was met with jubilation by the largely Latino crowd. Especially pleased were organizers of the Mission

Youth Soccer League, whose 300 members have been hard pressed for practice space at times. League membership is rapidly expanding and expected to reach 500 by this summer.

The 50' x 400' field would be located next to the tennis courts where a small athletic field already exists. The only change in the Park contour would be the leveling of a 6% grade and chalk mark boundaries. Goal posts would be retractable and removed after each game. Nonetheless, opponents of the field have begun a petition drive and letter writing campaign that is sure to keep this a hot issue until a final decision is made by the Recreation and Park Commission sometime this spring.

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COLOSSAL PLANS FOR CLARION ALLEY

by Nicole Volpe

Clarion is a run-down alley that locals say most people go out of their way to avoid. There are potholes, dark doorways and drug dealers, and people use the privacy of the narrow block to have sex, shit or shoot up. Clarion runs between Mission and Valencia Streets next to the heavy drug and prostitution area on 17th and Mission. But some local artists and activists have seen potential in the alley's wide flat walls, and have formed a non-profit group called the Clarion Alley Mural Project (CAMP). They have a plan for a summertime project to begin painting as many as 40 murals on the alley walls, which would make it the largest mural project in the City's history.

"Structurally the alley is perfect for a murals project," says Michael O'Connor, who is one of six core members of CAMP. "In fact there is roughly one-third more space to paint than on Balmy Alley."

Balmy Alley is an ongoing alley murals project that was started in the '70s, and is the inspiration for CAMP. Ray Patlan, who helped organize Balmy Alley, introduced some of the neighbors who independently had envisioned murals on Clarion Alley.

"I moved onto the alley in June and I was looking around and thought it was fertile ground," said Rigo '93, an artist who has painted a mural on Balmy Alley. He kept the idea to himself until his neighbor, Aaron Noble, said he might like to paint a mural on his building. Rigo suggested they should do more than one mural. A few weeks later, Rigo got a call from Ray Patlan who said he had given Rigo's number to O'Connor, who owns a business near the alley and had been thinking the same thing.

So the three found other locals, expanding their group to include housing activist Mary Gail Snyder and artists Sebastiana Pastor and Aracely Soriano.



CAMP muralists survey the grim reality of Clarion Alley, which they hope to transform.

"The two critical aspects of the project are the diversity of the art and the community tie-ins with the project," says O'Connor. The group is inviting some individual local artists, including some spraycan artists, as well as representatives from local organizations to paint murals. Non profit groups like the drug rehab program Walden House, an art center for disabled adults called Creativity Explored and veterans' rights group Swords to Plowshares have agreed to participate. Rainbow Grocery, the women's rights group WAC, the homeless of the neighborhood and others will be invited as well.

"Our theme will be the Mission itself," says Rigo. "The alley will talk about all that goes on in the neighborhood."

"And doing that through murals is very Mission," says Pastor.

"People come from all over the world to

see the Mission murals," says Chuy Campusano, who runs an art program at Walden House and has painted murals in the neighborhood.

"The murals bring in tourism and help local businesses," says Ray Patlan, who is taking a show of Mission murals to Paris in March. Some artists speculate that the artwork is better appreciated outside of the City than by the City.

For instance, while the Mayor's Office for Community Development has a separate branch called the Mural Resource Center through which an artist can seek funding for murals projects, there is a long petition process and several boards from which to obtain approval. And once it is approved there are many restrictions. The surface to be painted must be tested for lead, and if any is found, the building owner has to repaint the

whole building. The City also requires the artist to buy materials from certain suppliers. And the content cannot be anything that will be viewed as politically controversial.

So while CAMP organizers are going to seek some assistance from the city, they plan to cover most of their materials cost with contributions from local business.

"We have bounced the idea off of local shopowners and have gotten a lot of support," says Snyder. They will be asking for contributions, depending on the size of the business, between \$25 and \$100.

"I like how they're opening up to local businesses and agencies to participate," says Campusano. "The collective process is appealing to me. And Clarion Alley needs beautification."

"Mural painting gives a community a community a sense of empowerment, pride and control over its own environment," says Susan Cervantes, who founded Precita Eyes, a community based mural organization. "And painting murals on the walls of an alley produce an effect that is very strong. You are bombarded by forms and colors from every direction."

"Murals put little scenes in people's minds. It gives the area that's been painted a whole different environmental feel," says Patlan. "I think it's going to be really successful."

CAMP will be holding a benefit at the Elbo Room (647 Valencia) on Thursday, March 11th; anyone who has questions or would like to get involved in the project should drop by.



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MUGGING SPURS ACTION FROM CITY AND NEIGHBORS

NEIGHBORHOOD TAKES TO THE STREET TO FIGHT CRIME

by Gary Byrd

Anger and frustration over the assault of Ellen Monzoni drew over 100 Mission residents to Mission Playground on February 24th in hopes of organizing a long-term solution to neighborhood violence and crime.

Ellen Monzoni, 81, was beaten into a coma by a purse snatcher in late January. As Monzoni laid bleeding on the ground, a stone's throw from Mission Playground, the assailant escaped on foot with a \$20 bounty.

Monzoni's attacker is thought to be between 10 and 13 years old.

A week after the assault, a vigil for Monzoni drew 75 people from around the neighborhood. They walked from Mission Playground to Dolores, via 21st St., carrying candles, confused and embittered by the out-of-control crime plaguing their neighborhood.

"We want to take back our neighborhood from the drug dealers," said Ellen Salwen while on the vigil walk. "The police can't do it all, we have to help."

Emotions ran high at the vigil and so did the commitment to fight the growing crime rate in their area of the Mission.

And growing it is.

In 1992, aggravated assaults in the Mission increased to 794 (up 21 percent from 1991), homicides rose to 17 (up 13 percent) and 1,491 burglaries occurred (up 22 percent), according to police records.

A ground swell of enthusiasm for com-

munity involvement in public safety issues was highlighted by a recent neighborhood meeting.

BLOCK BY BLOCK PATROLS

A standing-room-only meeting held at Mission Playground on the 24th lasted for two and a half hours and it was no less than a neighborhood call to arms.

Several speakers took turns urging the attentive crowd to action.

Many heads nodded in affirmation when Guardian Angel Christopher Ford said, "(Drug dealers) will come creeping back down 19th St. and into the playground when the police are gone."

Monzoni's incident put a spotlight on the park and the city reacted by heavily policing the area. Drug dealers and street criminals were forced to other Mission venues.

There was consensus among the group that the police would soon be drawn to another, more pressing, area and it was during this respite that they must organize and be ready for the thugs when they returned. When the thugs return so does the violence and the fear.

To prevent the criminal element from setting up shop in the playground again, the community must organize block by block patrols, trained in de-escalating violent situations, said Ford.

A group similar to the one proposed at the meeting is patrolling Lexington St.



Neighbors gather at Mission Playground Community Room to form street patrols.

They wear identical t-shirts and brightly colored baseball caps and are in constant contact with one another through walky-talkies while on their twice-weekly patrols.

The Lexington Lookout patrols are weaponless and nonviolent; they are a visual deterrent.

And it has proven successful.

"We've made a big difference," said one the Lookouts. "It's safe to walk at night now."

After the final speaker had had his say, signatures streamed down the patrol sign-up sheet.

The Guardian Angels will assist the group on patrols, offer training and hands-on tips for defusing aggressive criminals, said Ford.

Patrol training sessions will be held every Sunday for the next three weeks, giving residents an opportunity to arm themselves with the knowledge of how to keep their streets safe nonviolently.

The streets that will soon be patrolled are, tentatively, from 18th St. to 21st St. and from Valencia to Dolores.

If attendance is any indication of their commitment to public safety, this group will



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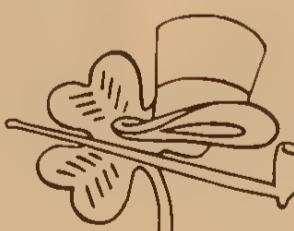
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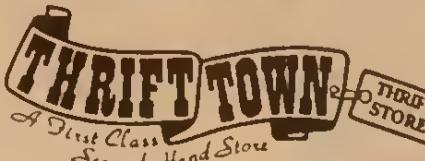
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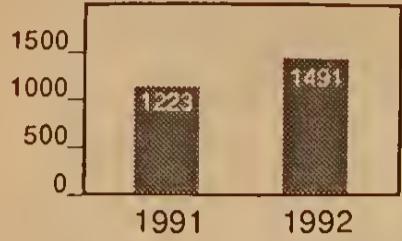
be relentless in their effort to stop the violence and crime that has plagued the park.

And Ford, who travels the country under the auspices of the Guardian Angels, described the meeting attendance as "simply amazing."

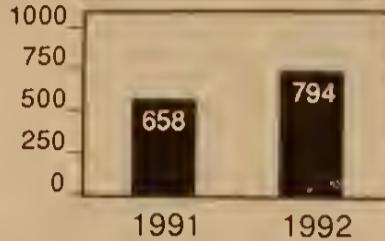
REVAMPED TASK FORCE

"The Mission Task Force will be a pebble

BURGLARIES IN THE MISSION



AGGRAVATED ASSAULTS IN THE MISSION



in the pond, causing a ripple effect, touching each in the Mission," said Mayor Frank Jordan at a press conference on February 2.

Jordan condemned the attack on Ellen Monzoni, during the 20 minute media fanfare, calling it "senseless" and "shocking."

Jordan said he would "fight the problem head on," and use the new Mission Task Force as a weapon.

He named the 23 members of the Task Force, smiled and then left. So did the cameras and the suits.

Jordan gave the newly-named Task Force 90 days to formulate policies and programs that would reduce crime and homelessness, encourage community and economic development, promote arts and culture, keep the streets clean and rid the district of graffiti, while upgrading the delivery of city services.

A paramount task regardless of time constraints.

With time running thin, Frank Morales, Task Force chair, hopes to hammer out the Task Force's agenda at their first meeting slated for early March.

Morales believes that there revamped Task Force will play a more active role in acquiring

"The ball is in our court," said Morales. "We can dribble and pass it around or put it in the mayor's court."

A pebble can cause a sizable ripple if thrown hard enough.

Shortly after Ellen Monzoni was placed in critical condition at S.F. General, Chief of Police Anthony Ribera said that 6 veteran cops and 8 or 9 recruits would be assigned to Mission station.

A month later, eight recruits are aboard, but no veteran officers have been transferred.

"Even though there are more bodies in the station, productivity is down," said a station officer. "Each recruit has to be trained by a veteran which slows up the veteran."

The Task Force, also, has been slowed up, but for different reasons. The mayor's expectations are lofty and as of yet, the new task force hasn't sat down in the same room.

Neighbors of Monzoni, however, have rallied to stop crime in their neighborhood without the help of local politicians. They have had enough of the same ol' and are taking it upon themselves to drive down the

crime rate in their area.

Ellen Monzoni was released from S.F. General on the 19th and is now in a rehabilitation center where she is steadily recovering.

"She can't talk yet," said a family member, "but she seems to recognize her family."

OPERATION OVERSIGHT

by Gary Byrd

Over a dozen former members of the Mission Task Force have banded together to create the Mayor's Mission Task Force Oversight Committee.

It's purpose is to ensure the Mission community a voice in creating the policies and programs Jordan expects from the new Task Force by the beginning of May.

"The (new) Task Force cannot and must not be another trickle-down experiment in which the Administration sets the agenda and

the priorities," said Hilda Bernstein, chair of the former Task Force and speaker for the Oversight Committee.

The previous Task Force was officially quelled on the day Mayor Frank Jordan announced the members of the new Task Force on February 2. Letters thanking the former members for their participation in the previous Task Force arrived in mail boxes the day after the naming of the new Task Force.

Because of its sudden end, several projects were left unfinished, and the Oversight Committee wants to make the projects available to the new Task Force.

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INSPECTORS

CONTINUED FROM PAGE 1

The BBI is an administrative morass. Since assuming his \$105,000-a-year post, Litchfield has sabotaged code enforcement, according to the CEC, by increasing the number of administrative stations a case must pass before being referred for prosecution. For example, Litchfield has divided the housing inspection office into two departments. When a complaint is filed, the Housing Inspection department sends one of 16 staff inspectors to the building. If the landlord is cited, and doesn't repair the problem, an "administrative hearing" is held, after which the case can be referred to the Code Enforcement department, which is assigned only 4 inspectors. After inspection by the Code Enforcement officer, a "Director's Hearing" is held at which time an "order of abatement" is issued. Only after the Director's Hearing can BBI refer the case onto the City Attorney and lien the property. Since Litchfield took over BBI, it takes up to 3 months longer for cases to be scheduled for a Director Hearing, according to the CEC.

Under Litchfield's system, the code enforcement division is grossly understaffed and overworked, according to Larry Kornfield, the division's director: "We have the authority, but not the staff or the money to take further action [against negligent landlords]. And while we find that the City Attorney is diligent, it takes a long, long time to reach resolution.

The figures speak for themselves: with only 4 inspectors, the code enforcement division has over 2100 active cases which have passed Director's Hearings. Last year, only 90 cases were settled by the City Attorney, and many of these cases, Kornfield admits, were not resolved to the BBI's satisfaction: "We won some, we lost some, the statute had passed on others."

Kornfield admits there is a financial disincentive to pursue housing code violations under the current Bureau procedures. Because the process is so time consuming, and involves so much administrative red tape, enforcement has become extremely expensive for the BBI. "Filing a lien is a drain on our funds — it's very expensive. The City might recover its funds over five years through back taxes, but we don't get the funds up front," Kornfield notes.

Obviously frustrated with the lack of resources which Litchfield has allocated to his department, Kornfield spoke at the February 9th meeting in favor of a CEC proposal to mandate holding a Director's Hearing within 30 days of a case being referred to the BBI. "I'm very happy to see attention being placed on code enforcement — it's my job," commented Kornfield. "The best solution is to solve the problem at the lowest possible level."

Although Kornfield blames his department's self-acknowledged ineffectiveness on a lack of inspectors and funding, the BBI as a whole is loaded with resources. It is Litchfield's policies and budgetary decisions which have sapped the BBI's code enforcement strength. On top of its \$18,000,000 annual budget, the Department generates its own funds from building permits and fees milked from homeowners expanding or improving their properties. These funds are unrestricted, unmonitored and exempt from the City's General Funds.

How does Litchfield spend these monies in the face of administrative back-log and escalating tenant complaints? Hire three \$84,000-a-year deputies while the code enforcement division continues to chase 1200 cases with only four inspectors.

Members of the CEC are particularly outraged at the BBI's inability (or unwillingness) to enforce San Francisco's heat law — Section 707 and 707A of the city's General Code,

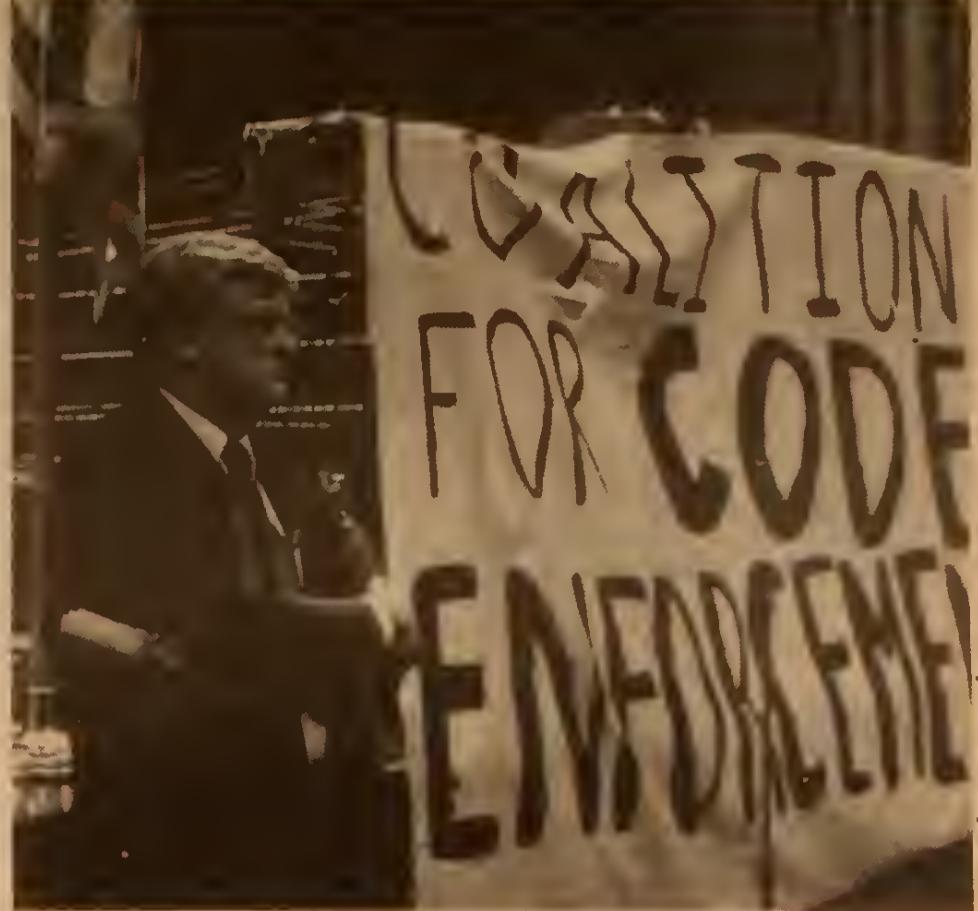


Photo by Frances Barajas-Lona

Larry Litchfield, in a rare public appearance, listens glumly to tenant complaints.

enacted in 1983 as "emergency" legislation to remedy what the bill describes as "the crucial lack of adequate heat or heating facilities or both in many apartments and hotels in the City and County of San Francisco." The law gives inspectors the authority to arrest without a warrant any landlord not supplying adequate heat (70 degrees between 6 AM and 11 PM). If charged, a landlord can be fined between \$100 and \$1,000 per day until heat is supplied.

Despite such powerful ammunition, BBI refuses to level its guns on negligent landlords. In a phone conversation with the News, Peter Buros, chief of the housing inspection division, acknowledged that the BBI

does not employ the full force of the law — landlords of buildings without heat are given a time frame for repairs rather than being fined or arrested in accordance with the code.

If noncompliance continues, Burns explained, the case would be discussed at a hearing and passed on through what he termed the department's "mediation process". Residents of the Chronicle Hotel, an SRO at 936 Mission, filed 100 complaints during January, according to Mike Shannon, who resides at the Chronicle. Despite the persistence, many of the rooms do not have heat and the landlords had not been fined at the time of the February 9th meeting.

Subsequent to the meeting, CEC members organized a noisy protest outside the BBI offices in Fox Plaza on February 25th. Learning that Litchfield was in the East Bay, they proceeded to Chief Administrative Officer Rudy Nothenberg, Litchfield's superior, who barricaded himself in his office behind a wall of police, finally sending out an underling who agreed to accompany the CEC on a tour of some of the more depressing properties.

"The City is always citing landlords. That's not the problem. Citations don't mean anything. It's the follow-up — there's no penalty for not complying," commends Tenderloin Housing Clinic director Shaw. "The system is designed to encourage landlords to comply voluntarily. There's nothing wrong with that, except it doesn't work."

For the Mission, code enforcement is crucial to the neighborhood's well being. "In terms of the Mission district, there's an obvious link between lack of code enforcement and deterioration of the neighborhood," according to Shaw. "If I were a good landlord in the Mission, I'd be as angry as the tenants."

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DISCONTENT

CONTINUED FROM PREVIOUS PAGE

drawing process again. And visiting straight white male supervisors Hallinan and Kevin Shelley spoke in favor of diversity (Shelley citing Dianne Feinstein's election as a progressive achievement) but didn't go as far to volunteer to resign their own seats for the benefit of minority representation. Achtenberg brought the meeting to a close by asking for ten self-appointed organizers... "decent people" only... to come forward to hold another meeting with Jordan. A sign up list was circulated and filled by people in the front of the room, the contingent was raised to twenty but the list still never reached those in the rear and participants huddled, muttering and conspiring in the corridors.

LATINO LOBBYING

The following Saturday, over 100 Latino political activists caucused in a community congress to determine a strategy for acquiring the Achtenberg seat. According to the Spanish language press and Mario Joel, who covered the meeting for the News, unity did not ensue.

The delegates gave a clear majority to former Police Commissioner and two-time candidate Jose Medina, but the process was tainted by accusations of corruption in presenting Jordan with four candidates, counter-accusations of packing the meeting with noncitizens and potentially ugly splits over homophobia and who is a "real" Latino.

William Brady, president of the Alliance to Empower the Latino Community, while disqualifying himself from consideration for being 1/4 Irish and 3/4 European Spanish, further ruled out all but those of Mexican or Central American descent in an apparent slap at candidate and 24th Street merchant Rosa Rivera. "We don't have to dig deep into the barrel to come up with a Puerto Rican, a Paraguayan, a Trinidadian for our Supervisor... they are marginal in an already marginalized-enough community."

But the convention forwarded Rivera's name to Jordan along with that of Medina, Sylvia Courtney and Chris Sandoval. Other prospective candidates who received votes, but not an endorsement, included Maria Martinez and Adrian Bermudez (who received 33,000 and 16,000 votes as candidates in last November's election), Celinda Cantu and Norma Molinar. The lack of a single vote for conservatives Carlota del Portillo and Manny Rosales was the single unifying message that the Congress sent to Jordan.

Lori Giorgi, President of the Latino Democratic Club, observed that while it would seem that Jordan would have been unlikely to appoint a liberal like Medina, the dramatic weakening of his administration may mitigate against his tendency to choose a conservative with little or no support among Latinos.

GROPING TOWARDS SOLUTIONS

RECALL?

What Giorgi is referring to, and what was in fact well out in the open in the New College meeting, is the revived threat of a recall.

This option has been more or less forbidden fruit since a recall of Dianne Feinstein backfired and censured her an all but uncontested second term due to a provision in the law that allows unlimited campaign contributions.

Jordan is already under fire from gays on a number of issues including Commission representation and his veto of the Bank of America boycott. Blacks, already angry over the dumping of Elzey were further enraged when Jordan celebrated Lincoln's birthday by replacing Dorian Nelson, widow of the popular black officer Isiah Nelson, with Dianne Feinstein's daughter, Katherine (who allegedly and probably wisely turned down his offer of Achtenberg's seat). Conservatives see the panhandlers, dirty streets, drug dealing welfare bureaucrats and weep. A wrong move on Achtenberg's replacement might be the spark that brings the recall petitions out.

Hallinan was the most outspoken of recall supporters at the meeting. "I can't think of anybody on the Board of Supervisors (presumably including even Maher) who would be worse than this guy."

DISTRICT ELECTIONS?

Another option mentioned at the New College meeting endorsed, at least in concept, by virtually all factions, is reviving a plan to have Supervisors represent neighborhoods, rather than the City at large. The policy was briefly in effect in the 70s, but was repealed by a clever right wing campaign which identified Moscone/Milk killer Dan White as a product of district elections. Proposals have been tried since, but have failed, most recently in 1987, where a bitter fight over drawing district lines left some important factions opposing the measure and the rest too burned out to pass it.

Kevin Shelley proposed district elections as an alternative to a recall, later stating that the details were less important than the immediate necessity. He said that he was willing to compromise to the extent of reducing the Board to seven district supervisors, but the difficulty of maintaining representation among the City's numerous ethnic and sexual minorities, even with 11 seats, makes a reduction to seven seem a proposal that will only aggravate the problems.

CHARTER REFORM?

The ongoing structural inability of city agencies like the Bureau of Building Inspections (BBI) to keep up with the backlog of complaints has led to calls for reform of the San Francisco City and County Charter.

The last San Francisco charter reform took place in 1932 as a reaction to the corruption of such "debonair scoundrels" as Boss Abe Reuf and Eugene Schmitz who looted earthquake rehabilitation monies. Appalled by the corruption, a conservative, centralized bureaucracy was implanted as a means of offsetting the power of rogue officials.

But the ongoing budget crisis generated a brief cry for basty charter revision in order to consolidate City departments, cut "waste" (i.e. redundant and/or duplicative Civil Service jobs) and emerge with a leaner, meaner City bureaucracy in time for the 1993 budget hearings.

The attempt to do all this in a space of a few weeks over the holiday season and over the strenuous objections of the City unions and the departmental managers fighting for jobs and perks was doomed to failure. However, a longer range process has continued, with the goal of putting at least some Charter revisions on the November, 1993 ballot.

The Charter is a long, hideously complex document and implications of reform cannot even begin to be treated in one article. But the key question of centralizing or decentralizing departments (being posed as a series of trade-offs in which the former allegedly represents security and efficiency and the later promises speeding of processes and... hopefully... economic savings) has already made its presence felt in bearings sponsored by Supervisor Carole Migden.

State Senator Quentin Kopp, who has also been pondering Charter reform told the News that he has no present plans to put measures on the 1993 ballot, but had prepared a "blueprint" in which BBI, along with the Planning Department, Redevelopment Agency and Mayor's Office of Economic Development would be merged into a Commission of Planning and Development, whose members would be appointed by the Mayor. Unsurprisingly, Jordan has seized on this like a life raft.

Kopp's plan is similar to that proposed by Richard Hongisto in his campaigns for Mayor and Supervisor. Former Hongisto aide T. J. Anthony worked on this plan, which proposed the abolition of the Chief Administrative Officer's position, but resigned in protest of his boss' actions as Police Chief and carried elements of the Plan to candidate, now Supervisor Barbara Kaufman.

It seems a reasonable assumption that at least one charter reform will be on the Novem-

ber ballot and possibly two or more (as well as "good government" measures proposed by Anthony and Achtenberg)... too many having the prospect of resulting in confusion and defeat of all the measures. Consequently, a period of careful negotiation is foreseen among groups like the Migden task force, which propose sweeping reforms and major departmental shufflings, and sharply focused efforts like that of the Coalition for Code En-

forcement to effect reform in individual departments like the BBI.

However the recall, district election and charter reform efforts shake out, it is unlikely that the 1993 election will be the sleepy affair that most off-year contests are. Just how tumultuous may be predictable by whether dignitaries like Jordan, Maher and Hallinan ride in open or closed ears in this month's St. Patrick's Day Parade.

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MISSION INSIDER!

BY LISA HAMBURGER

PRINCIPLES BEFORE PERSONALITIES

Mayor Frank Jordan has struck again and missed. "Mr. Citizen Mayor's" make-up is quickly decaying and what we find is an ill-prepared man who knows how to do little about anything which matters to you and I, especially in the Mission. Jordan is also ill-mannered.

The Mission District is rhetorically known as the "dumping ground." Parolees, excessive liquor licenses, illegal public telephones, dirty streets, gangs, drugs, etc. sell in the media. However, the strength of character of our residents, merchants and workers is rarely mentioned or acknowledged.

The story of why our community is sometimes troubled has never been told. So indulge me to tell you the real story of just one small element, illustrative of why our neighborhood has problems.

In 1990, the Mission handed then Mayor Agnos a mandate to help solve the problems of the Mission. Unfortunately, it took an act of insanity, the murder of a foreign exchange student, to get action. In March 1991, Mayor Agnos announced the formation of the Mayor's Task Force on the Mission (MTFM). This was an act of necessity, politically motivated, maybe, and essential to heed the calls for a citizen revolution.

The membership of the preceding MTFM was not handed down by the Mayor, but instead community activists, involved in calling for the MTFM, suggested names to the Mayor.

The MTFM also tried to emphasize that the final appointees were not as important as the voice of the people and went about setting up public hearings and committees by which the entire community could participate in what ever issue meant the most to them. Meetings were held in the Mission, they were public and publicized. It was a bubble democracy.

In February of '92, after Jordan was elected Mayor he visited the MTFM and told the membership that they had his support 100%. When asked about filling vacancies, he concurred with the existing policy, advertise for openings, interview, suggest names and "I will listen to your recommendations." Mayor Jordan appointed 11 of the 23 members.

In November of '92, facing increasing criticism from lower income neighborhoods for his failure to implement many campaign promises, Jordan sent three of his merry men to meet with the MTFM. They said the Mayor wanted to make some changes and reconstitute the group. MTFM members were invited to send letters expressing their interest in continuing. 18 members including Jordan appointees did so. The MTFM was, coincidentally, trying to meet with the Mayor since September about developments in the Mission, but were never given an meeting.

The merry men parted, saying the Mayor wanted to move quickly (within two weeks) so as not to loose the momentum of the group. During the intervening three months, no information was made public nor existing MTFM members spoken with until the ax dropped.

Last month, the Mayor announced the formation of a New MTFM. Nine members and past members of the previous MTFM were reappointed. Of the 11 members Jordan originally appointed, 3 were welcomed back.

No one argues the Mayor's right to do with what he will when it comes to appointments. But the MTFM was not about politics, it was about solutions to the real problems facing the Mission District. Democracies should adhere to certain principles, including honesty and integrity of action. And, manners are not a matter of politics. Astonishingly, Mayor Jordan knows nothing about democracies or manners.

Three months (not two weeks) after the visit by the Mayor's three wise men, the Mayor held a press conference to announce the new MTFM. With the exception of the 9 reappointments, the original MTFM members first learned that their services were no longer needed by reading it in the Examiner. There were no phone calls thanking them for their two years of work; no invitation to the press conference to pass the baton; no letter of acknowledgement; no thanks, but no thanks, for their willingness to continue serving; no nothing.

There has been no invitation to the public to come to the MTFM meetings and voice their concerns. No pledge by the Mayor to continue the many projects in progress from the previous MTFM. No commitment to having an office in the Mission or to staffing the MTFM within the community. More, no nothing.

About all that is known about the new MTFM is that the final list was developed in the back rooms at City Hall. Given the time that it took and information about those involved, developing the new list probably cost taxpayers more than \$10,000 in personnel time. Then, at the twelfth hour, Supervisor Maher single-handedly changed the final list of appointees.

The Mayor gave the new MTFM 3 months to come up with a plan of action. To

do what, specifically, no one knows. But, according to the November visit of the Mayor's merry men, the "initiatives of the MTFM would come from the Mayor." In other words, don't expect any public hearings.

The new MTFM is having a meeting. And, while the public has not been advised nor invited, the meeting will be on March 10th at 7pm at the Mission Playground and Recreation Center (Valencia Street, between 19th and 20th). Don't let the Mayor play politics with our neighborhood, show up and hold the Mayor accountable.

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A LIVELY ARTS GUIDE TO THE MISSION

by Tracy Swellow

The following is a profile of 15 theaters and cultural arts centers prominent in the Mission cultural scene. These performance spaces provide the Mission with a wide variety of energetic, fascinating, innovative work, and support the community in many practical ways. These centers of culture provide an invaluable service to our community and make it a vital place to live.

INTERSECTION FOR THE ARTS
446 Valencia - 626-2787 box office

A 28 year old theater presenter and visual arts gallery, Intersection for the Arts moved to the Mission in 1986. After the 1989 earthquake, it relocated to its present location where seismic upgrading was recently completed. Intersection has a full program for the year ahead and is working on special projects, such as a co-venture with the Sugar Shack to produce an African American theater company. It will also continue presenting its literary reading program, which is the oldest one of its kind outside academia.

Intersection likes to present work that demonstrates a variety of perspectives and encourages involvement with the audience. Very community oriented, Intersection provides programs for kids and services for artists such as fiscal sponsorship. The theater itself is a black box with 875 sq. feet of playing space and provides seating for 75. Intersection is also developing a district map of arts organizations, arts-related businesses and restaurants.

THEATER RHINOCEROS
2926 16th Street - 861-5079 box office

Founded by Allen Estes Jr., who was the artistic director until his death in 1984, Theatre Rhinoceros is the most established gay and lesbian theater company in the nation. Celebrating its 15th anniversary this year, Theatre Rhinoceros takes great pride in providing a venue for the expression of the gay experience. With two spaces, a 112-seat proscenium thrust main stage and 57-seat studio, Theatre Rhinoceros produces a diverse selection of shows. The productions done here range from traditional pieces to original new work and provide a central artistic axis around which the gay community reinterprets its influence and contribution to society.

STUDIO 210
3435 Army Street - 824-2464

Founded in 1980 by Helen Dannenburg, Steve Rappaport and Deborah Slater, Studio 210 has many low budget, low tech, multi-disciplinary and multi-media productions and

workshop performances. Believing in the importance of taking a political stance in their work, the founders are interested in original, experimental performance art and theatrical pieces that explore storytelling and women's issues. The space can be rented by dance theater or performance groups.

MISSION CULTURAL CENTER
2868 Mission Street - 821-1155

Founded in 1977, the Mission Cultural Center (MCC) is truly anchored in the community. Formed to "address the lack of cultural facilities in the Mission District" by residents, activists and artists, the MCC is "dedicated to the presentation and preservation of Latino multi-cultural arts". It provides free or very inexpensive classes for children and adults. These classes are in all kinds of

square feet of white space. Each artist is given a monthly stipend, a materials budget and technical support. Usually encompassing the entire space, each work encourages more than viewing; it encourages examination and participation.

Experimental works at Capp Street are about the boundaries and the relationships between the arts, the sciences and the humanities. Capp Street sponsors forums, lectures and performances relating to contemporary culture and arts issues such as "Surviving As An Artist". Proposals are accepted year-round for the Residency Program and the Experimental Project.

ARTISTS' TELEVISION ACCESS
992 Valencia Street - 824-3890

ATA has become a fixture on Valencia



The foyer of Teatro Mision.

Photo by Najib Joe Hakim

art, music, dance, computers, silk screen printing etc.

MCC supports many well-respected international theatrical productions under the auspices of Teatro Mision. Committed to performances of diversity and cultural pride, Teatro Mision inhabits an important place in the Mission. The space, a large open proscenium playing space, seats 150 and can be rented for any kind of production.

CAPP STREET PROJECT
270 14th Street - 626-7747

Capp Street Project, founded by Ann Hatch in 1983, is an unusual space that periodically transforms into a site-specific atmospheric environment. Their Residency program (the only one in the nation) gives artists a living space 3 months, during which they produce a work in the Project's 6,000

Street. Its highly conceptual windows entertain the casual passerby. Begun by John Martin and Marshall Weber in 1983, ATA provided a much needed service; that of a low cost community video center. The location holds a cinema space, two editing suites, installation space, three artists' studios and meeting space/office.

ATA actively seeks out fresh viewpoints. Many of the programs are minority oriented, adventurous, politically pointed and sometimes free. Video artists and the community at-large are encouraged to use ATA as a venue for their own work.

THEATER ARTAUD
450 Florida Street - 621-7641

Theater Artaud is perhaps the most recognizable name in the District. Getting its

start in the early 1970s, Theater Artaud founded its enormous space (10,000 square feet, 105 foot depth playing space) on the principles of the avant garde theater-visionary, Antonin Artaud. Showcasing locally, nationally and internationally known artists and collectives, Theater Artaud encourages groups that question traditional understandings of performance.

Artaud often showcases multi-cultural dance performance and performance groups that utilize new technologies (e.g. Trigram, a multi-sensory, computer performance experience by visual artist Chico MacMurtie and composer Bruce Darby). Supported by an experienced technical and administrative staff, Artaud presents the community with one of the most versatile producing arrangements in the Bay Area.

These services include Artaud as a presenter, a producer, a co-producer or as a rental house. Other types of assistance can also be provided such as marketing, development, lighting and sound support. Two of Artaud's most popular returning programs are Black Choreographers Moving Toward the 21st Century V and the Performance Marathon.

NEW PERFORMANCE GALLERY
3153 17th Street - 626-6745

Owned by the Oberlin Dance Collective and the Margaret Jenkins Dance Company, the New Performance Gallery has opened its doors to multi-disciplinary dance performances and theatrical presentations. The main studio is essentially a giant room with hardwood floors, brick walls, multi-use raised seating for 200 and a theatrical lighting capability. Choreographers showcasing their work at the Gallery collaborate on publicity, stage managing, front of house duties, advertising, etc.

The new Performance Gallery is expanding to provide more opportunities for low cost, low tech performance groups and dance groups to rent the space. Dance classes are held during the day.

THE MARSH
1062 Valencia Street - 641-0235

The Marsh has been on the move since it began in 1989 in the back of the Hotel Utah - relocating to North Beach at Morty's, to the back of Cafe Beano on Valencia Street, to 968 Valencia (where they still have a small "black box" location) and, now, to 1062 Valencia.

Stephanie Weisman, using her own money with help from her friend Peggy Howe, began The Marsh out of a desire to have a place to perform their written work as well as to provide a place for writers and other originating artists to tryout their creations.



MARIO JOEL

"SUEÑOS AZULES"

FEBRUARY 28 - MARCH 31

ARTISTS' TELEVISION ACCESS GALLERY 992 VALENCIA

The new space, once Bajones night club, still has the red, rounded seating found in a cabaret-like atmosphere. The exposed half-moon performance space looks out onto seating for 99 people with tables and a very large bar in the back.

The "club" atmosphere is intimate yet roomy and provides exposure to many different kinds of artists: writers, actors, musicians, solo performers and comedians who are trying out their work. Some pieces are more finished and are written and performed by newly recognized performer-writers such as Josh Kornbluth and Marga Gomez. Each night is a different program: Monday Night Series - 15 minute original pieces, Tuesday Night - David Ford's workshop, Wednesday Night musician Series - 15 minute pieces, Thursdays through Sundays - longer format pieces and Late Night show... performer development, longer format work.



THE BEARDED LADY/RED DORA'S
485 14th Street

The Bearded Lady is a Mission newcomer. Open since October 6, 1992, the "Dyke Coffee House and Cabaret" has a casual, inviting atmosphere for everyone. Harriet Poon, Lynn Flipper and Judith Momean started the coffee house and small performance space as an outlet for women's art. Fantastical leather-tattoo fashion shows, variety, dance and musical comedies, spoken word and mixed media of all persuasions can be found there.



KLUB KOMOTION
2779 16th Street - 861-6423

A politically minded artists' collective, Komotion plays host to all kinds of events: poetry, performance art, film, computer animation shows, video, dance. The space is regularly used as a place where organizations, such as the Coalition for the Homeless, can have benefits, and a locale where bands can practice and record in a fully equipped 16-track studio. Though the space itself is not much more than a wide open 2,000 sq. ft. garage with a stage at the back, Komotion continues to put on a consistent program of high-quality work.

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LARRY BEDINI'S THEATER PROJECT

Miz Brown's - 2565 Mission Street

Larry Bedini's Theater Project is located in the back of Miz Brown's Restaurant on Mission Street. Producing and directing 6 shows a year, Mr. Bedini unproves the space with the money earned. Brightly colored curtains and a theatrical lighting system have recently been added to the 625 sq. ft. space which holds 70 people, cabaret-style at tables. Drinks and desserts are served for the performance. Exposed white brick walls and a black proscenium stage dominate the large room.

Bedini, an acting teacher for 30 years, offers beginning, intermediate and advanced classes that stress the work of Konstantin Stanislavsky and Lee Strasberg. The classes and auditions for the shows are open to everybody.

NEW COLLEGE THEATER

777 Valencia Street - 861-4168

On either side of Valencia Street sit the two halves of New College. Committed to social change, the New College uses its newly installed permanent seating for 75-100 people and a lighting booth and system add to the future viability of the main theater space on the East side for classes and for programs that reach out to the Mission community.

Informative, entertaining lectures, discussions and readings are regularly given in association with Modern Times Bookstore and other groups and organizations that wish to have a place to gather.

Film viewings, in association with Cine Accion, a Latino film organization, poetry readings, solo performances, small theater productions and other kinds of relevant programs are part of the ongoing activities. The Julian Theater has a long relationship with New College; it manages the theater space and do their own performances, and have an office in the building.

FOOTWORK

3221 22nd Street - 824-5044

Footwork, a dance and performance center, looks out over the large neon spectacles that line Mission Street. There is a visual gallery as you walk in and a 2340 sq. ft. sprung wood floor performance space in the rear. There is seating for 50-75 people and room for more to stand.

Started by Vernon Fuquay and Lawrence Padilla 10 years ago, Footwork presents top level modern dance and performance entertainment and training to the community. Jazz, modern and Capoeira (a Brazilian martial arts/dance) as well as performance art, spoken word and theater, are practiced and performed here. Their programs include: Z After School Art - a children's afternoon dance class in ballet and jazz, the Local Concert Series - an evening of local choreographers' work, the Edge Festival in October and November and the

Bread and Butter Series - a co-production between Footwork and individual artists. Proposals to be involved in these programs can be submitted year round. Also, the well-known Joe Goode Performance Group resides at Footwork when they are not on tour.

THE VICTORIA THEATER

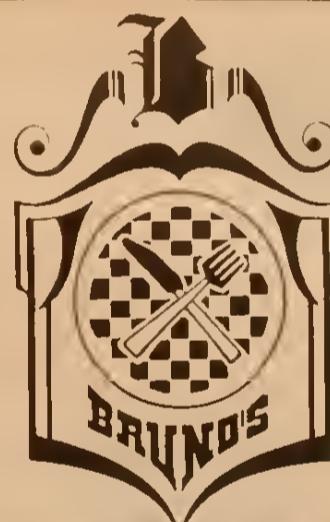
2961 16th Street - 863-7576

Built in 1898, the Victoria has seen much of performance history being made. Evenings of vaudeville, burlesque, ballet, blues music, classical theater, modern comedy, traditional and untraditional musicals, concerts, films and special events have made this theater an enduring central cultural institution for the Mission.

In 1979, Anita and Robert Correa bought the building, saving it from becoming a parking lot, and took over the daunting task of renovating the Broadway-style house with seating for 500. Offering good acoustics, an upstairs balcony and a traditional style proscenium arch, the theater attracts many creative people such as Whoopi Goldberg and Bill Irwin to its stage. The successful production of "Whatever Happened to B. B. Jane?" ran there for 9 months.

The Correas are planning the reinitiation of their Multicultural Children's Art Program, in which children from the community, and from all over the city, will learn from and be entertained by other cultures' performance traditions. Other specially prepared events are being planned, including a film festival.

Certain theaters or collectives could not be reached for interview including Theatre of Yugen and BRAVA! Other venues to watch for events include the Women's Building on 18th Street, the Elbo Room (647 Valencia) and the Galeria de la Raza on 24th. Some Mission bookstores, most notably Old Wives' Tales and Modern Times on Valencia also offer frequent readings and performance, as does the Mission Library, which has a special focus on activities for children.



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According to Ms. Rega, virtually all of the information contained in the Hillebrandt report to the School District has been available to SFUSD since Jan. 10, 1992. Yet on February 3, 1993, at a community meeting at New College regarding the renovation of JOC, Superintendent Rojas again claimed that Mission Creek runs under 21st and Harrison Streets.

Hey Bill, are you listening? There is no creek under John O'Connell! You guys will just have to find some other "reason" to justify the "diversion" from the Mission of the \$12 million dollars earmarked for the renovation of JOC.

SOCCER SÍ!

During my eleven year tenure in San Francisco, I have had the pleasure of attending several performances of the S.F. Mime Troupe and freely admit that they have made an important contribution to the enjoyment of our Parks.

However, I must take exception to Joan Holden's maniacal campaign of willful and intentional disinformation regarding the proposed soccer field for Dolores Park. The proposed athletic field by the tennis courts in the Park will entail nothing more than a minimal amount of grading, a new sprinkler system, new grass and an occasional spritz of white chalk to line out the field.

There will be no fence, no goal posts and no lights; in effect, no physical obstruction of the existing open space.

In addition, contrary to what Joan claims in her bogus letter to the editor published in the February 10, 1993 issue of the S.F. Weekly, there is a tremendous amount of community support for this project.

On Monday, February 1, 1993, more than 250 people attended a meeting of the Park and Open Space Citizens' Advisory Committee in Golden Gate Park at McLaren Lodge. Public comment was cut off after 56 people spoke.

The overwhelming majority of the people present were in favor of the proposed soccer field. There were doctors, lawyers, Commissioners, policemen, teachers, school administrators, soccer officials, parents and lots of children all there to support the Dolores Park soccer field, which brings me to why I floated this idea in the first place.

There are over 4,000 children in four neighborhood schools within a few minutes walking distance of Dolores Park; 1,500 of them right across the street. Do you think it's fair to force that many children to share one athletic field while the eleven acre Dolores Park sits empty right across the street? We treat laboratory rats better than we are treating these children!

Get off your high horse and get with it, Joan. Not one square inch of open space in Dolores Park will be taken away by this athletic field! Performance art, dog walking, frisbee tossing, soccer and non-specific enjoyment of open space can and will continue to co-exist in Dolores Park just as they have for the last twenty years. The primary change will be the presence of school children in the Park during school hours.

Please don't be fooled by disinformation and innuendo. No one is planning the destruction of Dolores Park, and if War is declared, the soccer game that Joan Holden is so worried about will be postponed. We have Chief Anthony Ribera's written word that an assembly and demonstration permit will be issued, soccer or no soccer.

**ANI MANDER,
WITH
DELEGATION
TO BOSNIA-
HERZEGOVINA**



Ani Mander, a faculty member in the Weekend College, is doubly qualified to examine the issues of women caught in the strife torn Balkan war. First, she has long been a professor of feminist studies both at New College and previously at Antioch University. Secondly, she is a native of Sarajevo in Bosnia-Herzegovina.

Recently, Ani participated with four lawyers in a delegation sponsored by the International Human Rights Law Group which went to Bosnia-Herzegovina with the explicit mission to document human rights violations directed at women - particularly those which are part of 'official' policy. The delegation was instigated by two San Francisco attorneys, Laurel Fletcher and Kathy Pratt, who over lunch and reading the latest news reports of abuse, decided something needed to be done. In addition to Mander, Fletcher and Pratt, the delegation included USF law professor Karen Masulo and Diane Orentlicher, a human rights specialist from American University, who headed the delegation. The San Francisco Bar Association and other organizations sponsored the effort and Heller Ehrman, the law office where Fletcher and Pratt work gave them pro-bono time for their work.

Upon reaching Zagreb, Ani, who speaks the language, met with representatives from an array of women's groups who are involved in various aspects of the peace efforts. In addition to important documentation information, these women, cautioned the delegation to not participate in the sensationalization so pervasive in the mainstream media.

The specific mission of the group was to gather information to prevail upon the UN Charter to distinguish

rape as a war crime. Currently, if identified at all it is as a category within a separate discourse. But the use of rape in this conflict has assumed a new character - it has become policy. It has become part of a massive, strategic, and systemized effort by the Serbians to dehumanize the Croations and Bosnian Muslims in order to drive them out and create a 'Greater Serbia'. Old women and those as young as ten have not been spared. Women are then kept beyond the point where abortion can be performed to bear Serbian babies. The numbers based upon extrapolated estimates, range from twenty to fifty thousand.

Men are not entirely spared this madness. There are documented rapes of men and stories of men forced to rape at gunpoint, or killed for refusing to do so. And while most of the cases involve the Serbians, there are also charges of rape by Croation and Bosnian forces.

Mander, who specializes in feminist therapy, met with institutional representatives from the UN High Commission on Refugees, the Red Cross and several psychological institutions who are developing responses to women suffering from post-traumatic stress disorder. Visiting a transit camp, she observed refugees streaming in from Serbia. She spoke movingly of the dedication and indefatigable competence of these field workers helping these people adjust. Many refugees have come from their homes with only the clothes on their backs- forced to leave on a moments notice. But there is little in the way of material resources to help.

This war is a case of national identity gone mad. With all the groups being Slavic peoples, the conflict draws upon centuries-old problems. Mander is concerned that the situation will get worse before anything gets better. She is concerned about the possibilities for spread to Macedonia and Albania. Also, the chaos has allowed fascist tendencies to seize power in Croatia where official designations previously named for liberation heroes who were communists have been replaced names of Nazi collaborators.

Ani hopes more mobilization around these issues will occur here in the U.S. particularly material aid for refugees. Ani will continue to work with the law groups who hope to establish a war crime trial similar to the Nuremberg trials after World War II and which will include rape as a war crime. She is also setting up a private fund to raise money for refugees. Finally, she is beginning work on a book about the war and its effects.

Ani will give a talk on Friday, March 19th from 4-6pm at 777 Valencia St.

**ROBERTA GOES TO
WASHINGTON!**



Eric Agnew/News

Roberta Achtenberg, former Dean of the Law School at New College and currently on the Board of Trustees has been appointed by President Clinton to serve as Assistant Secretary for Fair Housing under Secretary Henry Cisneros. Roberta will be the highest openly gay person to ever serve in the American government. At HUD, Roberta will oversee a staff of 700, focusing on fair housing and civil rights cases.



Roberta at town meeting with members of lesbian, gay & Latina communities

Roberta, who studied at Hastings and the University of Utah, became Dean of the Law School at New College in 1979. With then Co-Presidents Peter Gabel and Milly Henry and Vice-president Martin Hamilton, she formed a committee which helped save the college from closing. Soon after, she oversaw the renovation of the 50 Fell Street campus which the college received as a gift from the Carter administration because of its work in the public interest.

As Law School Dean until 1982, she helped develop the curriculum, diversify the student body and solidify the school's accreditation with the California State Bar Association.

Roberta left New College in 1982 to become the Executive Director of the Lesbian Rights Project of Equal Rights Advocates, a project now known as the National Center for Lesbian Rights.

In the late 80's, she decided to pursue a career in the public interest by becoming an elected official. She sought an California State Assembly position and in a spirited campaign gained 35% of the vote - a large percentage for a first time office seeker. Finally, in 1990, she was elect-

ed to the Board of Supervisors as part of the 'lavender sweep' with Carol Migden. There she fought for gay and lesbian rights, affordable housing and played a constructive role in protecting San Francisco citizen rights following the Rodney King riots.

In 1992, she was appointed of the Board of Trustees at New College. As one of her first acts, she gave a moving introduction and tribute to Anita Hill, who was awarded the 1992 Honorary Doctorate.

SENIORS TRAIN FOR LEADERSHIP AT NEW COLLEGE



The Senior Action Network is an advocacy organization with a mission to improve the life for seniors in the city. It represents over 75 senior groups including nutrition sites, religious configurations, union retiree groups and other senior service groups and has three standing work committees dealing with crime, transportation and health care for seniors.

Last spring it became apparent that something was needed both internally and external to the organization - the existence of a group of seniors trained in the techniques of organizing, advocacy and public representation. After several months of planning a curriculum and recruiting faculty, the first Senior University was held under the direction of S.A.N. staff member Patsy Vincent at their offices last fall. It was such a success that it has become an ongoing project.

EDITOR

Micheal McAvoy

PRODUCTION

NCOC Production Group

POETRY EDITOR

James Bastian, Grad. Poetics

CONTRIBUTORS

Tina Murray, Hum. Student

Peter Gabel, President

Herbie Lewis, Hum. Faculty

PHOTOS

Eric Gordon, Hum. Student

Medea Project

in need of more space and the second Senior University which just graduated a dozen more senior activists was held during February at New College with the support of the Center for Community Action, Research and Education.

The curriculum focuses on developing leadership skills. There are four major areas: examining the meaning, process and goals of leadership; learning how to organize groups to have successful meetings leading to productive outcomes; understanding the importance and learning some of the skills at building a movement that is culturally diverse and finally public speaking and presentation of issues and ideas.

The faculty was a group of highly skilled organizers. Tim Sampson, Professor of Sociology at San Francisco State University lead the discussions on the meaning of leadership; Dan Rosen, a MUNI Railway worker developed the session on effective meetings; Carmelita Tursi from United Way did the work on cultural diversity; and finally David Dower, a former member of the Z Collective - a local progressive theater company, developed the curriculum for public speaking.

The Senior University is now a permanent S.A.N. project and the next session is planned for April. Anyone interested in participating should contact Patsy Vincent at the Senior Action Network office - 415.863.2033. Any New College students interested in doing an internship or field study should contact Michael McAvoy at the C.A.R.E. office - 415.861.4168.

RHODESSA JONES AND THE MEDEA PROJECT EXPLORE "...TABOOS IN THE LAND OF THE DEAD"



New College is fortunate to have Rhodessa Jones among their ranks as a new faculty member in the Interdisciplinary Arts & Social Change BA/MA Program. Ms. Jones is the co-Artistic Director of Cultural Odyssey where she has been working for over a decade with partner Idris Ackamoor to create original contemporary theater pieces, that address the social needs and reflect the experiences of their community.

The Medea Project is Ms. Jones' invention. It began in 1987 when she was hired to teach aerobics to women at the S.F. Hall of Justice short-term holding tank. She found her "students"-many of them prostitutes and drug addicts in withdrawal-not especially up for the workout. So she told stories, and soon she discovered that they wanted to tell their stories. The resulting "improvisational games" led to Jones "Big, Butt Girls, Hard-Headed Women", a one woman show based on the lives of four incarcerated women. That in turn led to last years sold-out show "Reality Is Just Outside The Window", at Theatre Artaud.

This April Cultural Odyssey's Medea Project will present, "Food Taboos In The Land Of The Dead", at the Lorraine Hansberry Theatre. Food Taboos is a character study that follows an African American girl from the cradle to the grave. Intertwining African mythology with Greek myth, the performance examines social appetites, attitudes, identities, loyalties, desires, fears, diseases and the inevitable rage that plagues modern women and burdens the female habitual offender.

Through improvisational theater Ms. Jones encourages the women inmates to examine life, death and the realities of being a woman. She says, "Women are at the bottom of the penal system in terms of privileges, and living conditions. You can imagine those of us with some privilege due to class, education, family support, etc. still don't have the same opportunities as men. In jail the imbalance of power is magnified. This project allows women to vent and heal."

At every rehearsal Ms. Jones cries out, "This ain't Dreamgirls and it ain't the Wiz...this is a story about our own lives and often it isn't very pretty, so if you can't face it.. there's the door." No one leaves even though the task ahead is far from easy.

You can see Rhodessa Jones in Big Butt Girls, Hard-Headed Women at the Central YMCA Theater March 5th-March 14th Fri. & Sat. 8:00 pm Sun. 2:00pm. Central YMCA 220 Golden Gate Ave, S.F. call (415)885-0460 for tickets & info. Cultural Odyssey's Medea Project will present Food Taboos In The Land Of The Dead at the Lorraine Hansberry Theatre 620 Sutter St.(at Mason) S.F., April 1st-4th and 9th & 10th call (415)474-8800 for tickets and info.

ED. STATEMENT

The selections of this Poetry Page represent works collected from last Fall's reading series to the current Spring readings, as well as, individual and collective works from Tom Clark's "Writing Poetry" workshop. It is with regret that, through editorial mishap Tom Raworth, who read on February 25, is not represented at this time -- there is every intention to rectify this in the next issue.

ORISHA, OSHUN

Orisha, Orisha, Orisha
I chant you into being, I dance you into flesh
I sing you into beauty, I worship you unto eternity
Orisha, Orisha, Oshun
I chant you into my throat, I dance you into my feet
I sing you into my heart
Eyes, ears, lungs and belly
Hands, feet, nose and brain

Oshun, Oshun, Oshun
Where have you gone?
I have been searching all over for you
Where have you been?
Forsaking mother earth at every turn
Why does he not worship you?
He spends his days drinking and gambling
Chopping down trees
Why does he not call?
He spends his days with different women
He does not know the meaning of love
He does not know his own children
Who appear like so many masks, so many empty faces
Bereft of spirit and soul

Oshun, Oshun, Oshun
You like the ocean swell and permeate
The wind does not stop you, nothing stops you
When you lift your shimmering skirt
Your thighs, so icy cold, freeze all drunken sailors
Your womb, so big and warm, can swallow them like fish

Mirror, mirror of your own beauty
Your own inimitable fire and wisdom
Inconstant, uncontrollable as wind
You test the mettle of every desire within

Oshun, Oshun, my Orisha
Africa is in the heart and bones
Just as America is in the flesh and skin
I have nothing to offer you but my sad song
Nothing but my own yearning to fill the emptiness within
this planet of my heart

for Audre Lorde

Genny Lim

Genny Lim, a highly regarded performance artist and New College faculty member, presented this poem during last Fall's reading series as a dedication to the life-long achievements of poet-activist Audre Lorde who passed at the end of last year.

HANDS TRANSLATING HEARTBEAT

What's happened, love? Lovers — I have risen
so eagerly for each new one, yet tearing
myself from them in one swift stroke, sudden.
In time my gaze went elsewhere, wandering
impatient until the whole affair was over.
Then the next! With you it is all so fast,
seems fast-forwarded to some point neither
thought we'd get to. For you marriage is an act
of cowardice, a common ebb and flow,
A cloak thrown dark and heavy over passion
until two people are too long bitter for
tenderness. Languid and light fall afternoon,
dizzy, love, what has become of our
passion? I'm crazy in need to fall again.

Amy Spade

SPECIAL EVENTS SPECIAL EVENTS SPECIAL EVENTS

MARCH 11; Judy Grahn, Friends and Lovers is a trio of not-musicians using available musical technologies to extend the construction and performance of poetry. Judy is renowned as a poet/writer and is recognized as being a major influence on several communities and arts of various fields. Joining the poet is Dawn McGuire, an MD in neurology as well as a poet herself; a former rock bass player her interest are to combine her talents to humanize medical technologies.

MARCH 25; NCOC Poetics Instructor Tom Clark will be giving a rare reading through the invitation of the Poetry Center of CSUSF. The 7:30 PM event will be held at the EYE GALLERY, 1151 Mission, between 7th & 8th Sts. Tom will be joined on the bill by Joanne Kyger. NCOC Poetics will offer no reading on this night.

THE NIGHT I HEARD KEROUAC DIED

The Night I heard he died
I had to get outside
even though it was a foul night
Ketchikan Alaska 48 inches of rain
that October
I walked small steps
on the smooth grainless
drift wooden sidewalks like the ancient
woman of ancient Cathay trucking on to face the void
in the faces of the clerks who've been brain
snatched by extraterrestrial invaders
ringing up my sputum & wine
without a word

The rain came in waves
I shouted: "Timber!"
moonless dark never enough money dark
The alcoholic salmon wail the cry of the sea wolf
The sawdust smoke of Ketchikan Spruce stank allright
The alchuringa Jack London left here
onery & desperate
mist the medieval dungeon squeakings
of the Green Chain -- working till 2 am
Wharf rats they blame on Norway
scurry about the forklifts
and wood skids

I buy the white haired air a drink
Here's to the last turn of the century
Here's to the Thlinket people
Here's to fish skin houses
Here's to sidewalks like wet driftwood
Here's to reading On the Road again
at my 9 PM lunch
Here's to the fast colors & excitement
Here's to your adventures in a world
no longer possible
Here's to you Jack, reading London & Wolfe
& a world no longer possible

Here's to a close friend I never met
a friend I touched
a friend to talk to

I like the little lights of the little street
in the driving wetness legging it home
the jukeboxes minus Lester Young
hlowing madness jubilee to
wide eyed jitterbug pilgrims
no pool hall mystics driving vehicles
of Apocalyptic Sex
ramming jamming nights ecstatic
unkept rendezvous & hookey.

The sadness is no longer beautiful on the
wino's face

It could have been your brother's father
I just have to smile and Bird plays
I just have to lid my eyes
and Desolation Angels pass thru
I just have to pull on the holler
to receive your transmission
the Woody Woodpecker riff of Groovin High
Delivers me
Unreproaches Me!
Takes the weight off! Shouts!

Timber!
Jack! Jack Kerouac!
Timber!

Ketchikan, Alaska
1969

Andy Clausen
from *Without Doubt* (1991) Andy presented this early work at a provocative retrospective performance at NCOC on February 18.

ELEPHANT MAN

Stomped in utero by a mad elephant:
Pretty, milk-skinned mother's
Birth room scream —

What God allowed! A
Hideous psalm of life, the
Good book's incantatory prose —

Hooding the bulbed, contorted
Face, he dragged
A bent foot

Sucking, slurping;
Mushroom fungus shoulders
Caned and kicked.

What alchemy of
Freak-show shrieks
And bludgeons in his

Straw-filled cage
Produced a tear
For Shakespeare's Juliette?

Why did he press on —
Monster with a mind?
How did he live —
What reason did he find?

Janet Jennings

Janet is a NCOC Poetics Graduate student, she
read this selection at the initial event of the
Spring reading series on February 11.

WORKSHOP COLLABORATIONS

The students of Tom Clark's "Writing Poetry" workshop
produced these poems as collaborative efforts, they are:
Pamela Hasman, Jennifer Ables, Janet Jennings, Amy
Spade, Owen Hill, Matthew Morse and James Bastian.

Hindered Characters

Hindered characters seldom have mothers
Their language hurtles through hemispheres
Grell doesn't say hi, just buys his voice
Grinning that "I have no morals" grin
This is the evening of two-fisted prayer
Heathens of the night bringing flowers
The trees are afraid, holding in the woods
An electric year submerged in rain
Dreams wake and their damnation appends them
Every moment is dangerous
Running old eroded newsreels as filler
I love the part where Patty Duke dies
The imagination spans beyond despair
I fall inside a laughter distant as pure joy
Here I see nothing but strangers and
In the seeing of other hands my life

IT'S ALL ABOUT SEX FOR ME

Dark matter has been identified
Home early, I wait for the bedtime routines
And suspect smells of desperadoes
A gravity stronger than galaxies
The open window is full of a voice
There are hostile takeovers everywhere
Eight rooms of men, two bolts on my door
Robert from L.A. simply prowls the halls
No drama or invention haywire hum
I eyed the dark rise on Twin Peaks
Within the trees are furtive desires
Alone I listened to them all at once
The most satisfying of languages
In the delirium of night hours

THE THRILL OF BURNING

Do not look at a Human Eye from the front
Kindred and interlinked in circumstance
Every moment is dangerous
In the seeing of other hands my life
The thrill of burning far too hot -- orange wealth
Letting night take me unnaturally black
Until my memory swings you back like a lock
The motion of a hand, a sentence spoken
Where love enters quarrels and disappears
Disturbing the screen that is my mind in sleep
Troubled and dreaming, tempting empty waves
Lapping like a tongue on an unquiet shore
The tender violence of your voice
What other woman do and lie and weep for



Irish History Videos

Lost in the discourse on the dominance of "European" culture are the resistance struggles of people such as the Irish, who, after 800 years of brutal English colonialism, refuse to identify themselves as European. They prefer to see themselves as the indigenous people of Eire. A recent twist to this argument is an economic analysis which identifies Ireland as an underdeveloped Third World country. Given the attention paid to the Irish around St. Patrick's Day, New College is showing a number of videos made about Ireland which present the history of political and economic struggle against British imperialism.

Mother Ireland

Wed. 3/10, 1pm

This video depicts how the cultivated and stereotyped images of Ireland as a woman influence the idealized model of woman-hood demands by Irish society. Women have been written out of the national struggle. This film presents dialogue with young and old

republican women who fought for Mother Ireland, as well as, several Irish women who apply a strong feminist perspective to their lives. Shown with a video short on the role of women in Irish history made by the Irish Women's Video Collective.

Bernadette Devlin: Ireland as a Third World Country

Wed. 3/17, 1pm

A talk by Bernadette Devlin in Angela Davis' women's studies class made as she toured the U.S. (partly sponsored by New College) in which she articulates the economic and political history of Ireland and situates issues such as race, gender and class in the world economic context.

Off Our Knees: The Civil Rights Struggle In Northern Ireland

Wed. 3/24, 1pm

This video looks at the struggle for civil rights in the past 20 years in Ireland and demonstrates how activists there used the civil rights movement of African Americans in this country as a model. Depicted are the struggles in Derry/Belfast in the late 60's, Bloody Sunday, imprisonment and the special system of justice for those accused of political resistance, the hunger strikes of the early 80's and more recent developments.

ROOM # 4, 777 VALENCIA ST.

AFRICAN AMERICAN HISTORY MONTH CELEBRATIONS



February, African American History Month provided the opportunity for educational and cultural presentations on the history of African Americans. On February 18, the Third World Law Students Association sponsored a talk by Dr. Kenneth Montelra, Professor of Psychology at San Francisco State University. Dr. Montelra spoke on "The Psychology of Racism and its Implications for Lawyers at Trial". His talk was followed by a buffet lunch and a performance by jazz saxophonist John Handy. In addition, African crafts and books were sold.

In the Humanities Program at Valencia Street, Jazz Studies Program Director, Herbie Lewis organized a session which included conga drumming, Capoeira, and a talk by Samuel Marcos Domingos on the role of African peoples in Brazil, as well as, a motivational speech by William Burton.

ALTERNATIVE MEDICINE LECTURE SERIES

**Wednesdays 8:00 PM
New College Theater**

Biomedicine is undergoing criticism for being costly, dehumanizing, ineffective and sometimes dangerous. Drawing upon the wealth of practitioners of alternative medicine in the Bay Area, this Integrated Health Studies lecture series will explore ways that alternatives challenge scientific medicine and provide new conceptions of health and healing. The discussion will also look critically at the limitations of holistic health and alternative medicine for providing a healthy society. Finally, New College and the Integrated Health Studies Program is conducting this series as an educational forum and does not endorse any claims of clinical efficacy made by the practitioners or any one else during the sessions.

Wednesday March 3 SOMATIC EDUCATION AND THERAPY

Kathy Washington is a graduate of the Somatic Psychology program formerly at Antioch University and currently at CIIS. Somatics is the study of the integration of Western and non-Western approaches to the human body in relation to psychology, health and spirit. It encompasses a range of methodologies including Feldenkrais, Alexander Technique, Breyer and Rosen work, Reichian therapy, as well as, a wide range of practices derived from the practices of Asia and the Middle East, Native American traditions and forms of shamanism. This presentation will be experiential, as well as, verbal.

Wednesday March 10 AYURVEDA: THE MEDICINE OF INDIA

Spencer Steel M.D. will present an introduction to Maharishi Ayurveda, the modern scientific formulation of the ancient Indian system of medicine and longevity. Its theory which holds that every cell in the body possesses intelligence and when imbalanced sends messages to all parts of the body. The presentation will explore how these messages are identified and interpreted in order to restore balance and enable healing to occur.

Wednesday March 17: LATINA HEALTH ISSUES cosponsored with National Latina Health Organization

Wednesday March 24 NATURE'S PHARMACY: HERBS & FLOWER ESSENCES

This presentation on herbal medicine will be done by Robert Newman, a recent graduate of the American College of Traditional Chinese Medicine where he founded and continues to oversee the college's herbal medicine garden. Robert has been a student of herbal medicine for over 13 years and while he is currently working with Chinese herbs at the college is particularly attuned to native California plants which he will discuss tonight. He will also discuss the practice of flower essences, liquid potentized plant preparations, which are said to promote healing on all levels.

Wednesday March 31 PANEL: THE HEALING TOUCH

On this evening, a panel of health practitioners who use the ancient tradition of healing with their hands will present their work. The panel will include a chiropractor, a massage therapist, an osteopath, a practitioner of acupressure and a rolfing.

After a spring break the first week in April, these forums will continue through May 19 with lectures on naturopathic medicine, homeopathy, Chinese medicine, alternative medicine and women's health, careers in alternative medicine, etc. Contact Integrated Health Studies Core Faculty Michael McAvoy for more information at: (415) 861-4168.



Ohh Baiona: Feb' 93 will be remembered as a hot CARNAVAL month as over ten promoters mounted CARNAVAL BALL productions...The themes all connected to one of the big three greatest shows of the new world. That is: Carnaval as in Brazilian, Carnaval as in Trinidad/Caribbean or Mardi Gras as in New Orleans. Good to see the Spirit of competition (as well as the proverbial "Carnaval Spirit") so out & about particularly between the two Brazilian biggees at the Galleria...Calypso King --the Mighty Sparrow came to town but never took the stage at his Hayward gig sponsored by a new (short-lived?) group called the *Association For o U.S. Trinidad & Tobago Cultural Experience*The *Grateful Dead/Bill Graham Presents* had the best ads (the trickster mask) for their 3-night Oakland Mardi Gras gig, these folks also tie in to our May Carnival- Bay Area by holding a New Orleans Jazz Festival & Memorial Day *Dead* concerts at the Mountain View Shoreline Amphitheater on the last two weekends in May.... East Bay Mardi Gras/Cajun promoter Kerry Drew had to relocate from the Mission at the last minute, (*El Centro Obrero*, 19th & Alabama to the *Russian Center* on Sutter) but promises to be back.

SPONSORSHIP OPPORTUNITY: As the MTV & Multicultural Carnaval Parade of the Hemisphere importing Carnaval acts from all over the planet is part of the program. (If we only had an airline or two as sponsors.) Now on standby, is the pride of San Antonio, Texas, *URBAN-15 Carnaval de San Anto*. Largely Hispanic, the Brazilian Carnaval inspired group is made up of modern artists who enjoy playing with the street theater art form, using traditional as well as new art forms including film and inflatable sculpture. Their *bateria* (percussion orchestra) features George Cisneros who happens to be the brother of one of the most charismatic and important people in the new Clinton administration--Henry the new secretary of HUD and Supe Roberta Atchenberg's boss (maybe ex-Mayor Art as well) George's wife- Catherine is the artistic director who is trying hard to pull all the parts together. She is a big fan of our parade and welcomes the community to call her at (210) 222-1408.

ROOTS of CARNAVAL: Nothing compares to Rio. Add the Southland's Rose Bowl Float Procession to the NY Thanksgiving display and mix with the 60 New Orleans Mardi Gras parades and you still cannot claim to hold a candle in contrast to the wondrous spectacle the Brazilian people construct each year to mark the epiphany of their culture as a dream of happiness and a dance to the samba. The *Sambodromo* (samba path) holds 90,000 people and the camera crews share the parade with over 100 million more viewers. The viewers watch sixteen (16) 4,000 member samba schools complete their year with a 90 minute climax of myth, magic, song, rhythms, and the samba dance. At the conclusion, the performers find themselves in Apotheosis Square, literally and figuratively....But hopefully it is a better thing to travel than arrive, at least the top groups like *G.R.E.S. Mocidade Independente de Padre Miguel* think that way. The top group of the 90's, their 300 member strong polyrhythmic *bateria* is considered the tightest and most creative. In 1992, their school asked the audience *What is Reality and what's fantasy? ...In modern times we need dreams and hope more than everything. Dreams will lead the way to a better life, health, justice and even love. Lucid dreams and hallucinations will find us as many things about our inner feelings as a UFO would find in outer space. The dream is not over"*

Brazilian Selection of the theme song--*enredo* and then development through rehearsals and dance is something the top C'SF samba schools like *Escola Nova de Samba, Ginga Brazil*, and *Fogo na Raupa* all invest much energy into... New for C'93, percussion & dance instructors' Fernando de Sanjines and Mary Dollar have recently debuted at *Balua Tropical* with their new group *Samba do Coracao* (*Samba from the Heart*) (826-2588) and these Escola vets expect to have a good time and compete in all judging categories in the C'93 parade (live music, dance, costume & overall vision)....Also stepping out on her own is Maria Souza of *Aquarela* (510/548-1310) who, with *Conselho Damasceno* and *Rossana Brito* has become a shining Brazilian parade star, to date no one has been able to carry the torch as bright as C'SF parade mother, *Marlene Rosa Lima*....*Gilda Maria* of *Oxumare*, (285-3084) last years most innovative Brazilian addition will be adding *Filhos* to last year's *Filhas de Gandhi*.... Dennis Broughton of *Ginga Brasil* & the Left Coast Sambista Network is cooking major for C'93, stay tuned... Look for the most ambitious production yet from *Birds of Paradise* out of *Imagination Studio* (16th & Capp).... Meanwhile *Orixa Ba Ba* and *Anastacia Studio* (20th & Shotwell) may find itself in England in May but anything can happen when you flow with the orixas... *Hijas de Orfeo* will have a new director, chantmaster Doug von Koss and will likely move to the Caribbean/Open category to attempt carry out a very glorious vision dedicated to the Green Man whose shares the month of May with the earth goddess Maia.

THE COUNTDOWN CONTINUES- *JOIN iN Wise Fool Puppet Intervention* has a very ambitious May planned including shows at Dolores Park and a percussion group called *Womyn in Red*....*Puertarican Club* and the *Bolivian Caparales* both think they may grow enough to challenge for the Grand Prize ...*Blanche Brown & her Roots of Haiti* are still a hopeful but unconfirmed parade entry....*Harace Mann Middle School* will be participating in the Carnaval parade for the first time, let's hope last years first time youth groups *Denman & Plumfield* make it back to this very important parade category....Chorus please *Guns far Drums, \$\$\$ far instructars*....Trinidad's *Crazy* will be the featured Calypso artist for *All Ah We* including headlining a Saturday/weekend before Memorial Day Extravaganza. But will he enter the song contest?...*Mas Maker Massive* has something to prove, director Steve Tiffonson expects to be back from Trinidad with guest artists who can compete with the world-class Trini great Steven Derrick who has opened a *DMIDAS International, California Chapter* with much that was previously identified as *Mas Makers* Richmond Rising. *Bea Watson's Masqued Revellers* theme will be *Universal Love* an important message, yet sooo Carnival. *Trini artists* Wilfred Mark & Robin Fry out of *Anastacia Studio* have teamed with Kitty Rivera & David Williams to explore some more down-to-earth elements of Trinidad Carnival. Wilfred is well known throughout the Bay Area as a *Mas Master* and his first year production entitled *Village Life* needs you. Call Kitty at 206-1204 for the details. Jab Jab.

KING & QUEEN CONTEST is on or about April Fool's Day each year, contact Marcus Gorden at *MECA* 826-1401 for more info....The big TV story I promised will have to wait for another day. Suffice it to say that *KGO-TV* will be broadcasting the show twice the following weekend but not at all on the event day. Our market share last year was #1 for the timeslot Sunday 3 to 5 pm at 3.6% with a 13% share but ? ...to be continued (RH please return my call)



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patriarch

WITH
Tom Keats
and the TOMCATS

The poet with bassist
Charles Mingus

hot jazzists



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**DEL CARLO COURT OPENS**

by Victor Miller

Mission Housing Development Corporation's latest project, Del Carlo Court, opened on February 11th. The ceremony included former Mayor Art Agnos, Mayor Frank Jordan and Assemblyman John Burton.

The 25 unit complex, located at 3330 Army Street near Mission, is an impressively designed piece of non-profit housing due, primarily, to a large, open interior court that will contain a children's play space and counter the usual claustrophobia of apartment complexes.

Del Carlo Court will house a tenant population that is 80% Hispanic, 8% black, 8% Asian and 4% white, whose family income is not more than 60% of the median San Francisco income. Rents will be adjusted so that

no family pays more than 30% of their income for rent and utilities.

Del Carlo Court is named after the late Joe Del Carlo, a long time community activist. Del Carlo's widow Juanita, a former Fire Commissioner and his son, Larry (of the Mayor's Office of Community Development) were on hand to hear Mayor Jordan read a proclamation from the City of San Francisco honoring Joe.

Del Carlo Court serves as a fine example of creative design concepts applied to the problems of housing and homelessness in the 90s. It provides very livable family residences at affordable rents. Its completion, coming at the end of a 12 year period of dwindling funding for subsidized housing makes the project's aesthetic and affordability merits all the more remarkable.

KEYSTONE CLUB CLEANS UP

Keystone Club members prepare to hit the streets.

Photo by Frances Barajas-Lona

by Victor Miller

Sunday morning at 7 AM every week for nearly three years, members of the Keystone Club (a youth service group affiliated with the S.F. Boys' and Girls' club) have gathered with brooms and bags in the parking lot at the 16th and Mission Walgreen's store. From there, they have launched a cleanup campaign against of the Mission's most frequently littered quadrants - 15th to 16th Street between South Van Ness and Guerrero.

Originally funded by the Mayor's Office

of Community Development and sponsored by local merchants, the clean up program is currently underwritten by a grant from the San Francisco Foundation. Proceeds (amounting to about \$5,000 per year, are used for a Keystone Club tutoring project, an annual carnival for younger kids and to pay the expenses of members attending youth conferences in other states.

These kids bring a much needed can-do spirit to the community and also remove lots and lots of trash. Keep it up, Keystone.



CASANOVA - THE BAR

Photo by Alvaro Lagos



by Amado Guerra

Out of nowhere, the Casanova Bar has sprung into the limelight as a symbol of the 16th and Valencia revival. New Bohemia's hot spots are often enough not only venues for food, drink and entertainment, but also spaces that exhibit and promote district artists. The Casanova, until recently just another bang-up sports bar, has taken on a second personality as a gallery, and will offer a new exhibit each month of the work of artists living in the area. Its energetic curator, Monica da Silva, invites local talent to visit the premises and talk with her to be considered for future exhibitions.

It is early on a Friday evening as I write; the scene is lively, noisy, the customers talking and pointing at the artworks on the walls. The paintings examine the female figure with a fresh and joyous originality, the unconventional color palette both garish and somehow harmonious.

Historically, the name Casanova is redolent of Renaissance romanticism, of times

when men exalted their ladies' feminine charms in verse and with feats of valor. Their forte was conquest, and the seduction of women went hand in glove with the more diabolical intrigues of European court society. The mystique of this era is so alien to our times that the name tends to elicit snickers today.

Monica da Silva tells me that this month's exhibit will consist of recent photographs by two artists, Jennifer Weiss and a mysterious co-exhibitor known only as "Julia". The show is entitled "Depth Perception: Implications of Personal Space". As the name indicates, the photographs explore the internal voids we carry deep within, some evoking deep-carved beds of ferocious currents of passion, others calm, ethereal interior seas, still others banal everyday life as inevitably refracted through the concavity of the ungovernable collective unconscious.

Gather your own impressions by visiting the exhibit this month at the Casanova Bar, located at 527 Valencia Street in our fair city.

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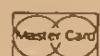


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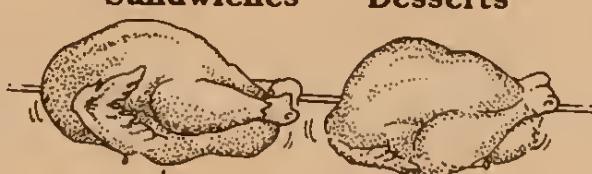


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CHANGES AT CHANNEL 25 MAY DOOM COMMUNITY PROGRAMS



"Interview Latin America" is one of the shows on the chopping block.

by Jesse Drew

When San Francisco cable provider Viacom International decided recently to ax all of their long term public access producers from public access Channel 25 they thought it would be a simple matter of explaining the changes to a few stubborn holdouts. Much to their astonishment, at a recent community meeting at their headquarters at 15th and Folsom, they were confronted by over 70 angry public access producers and viewers of all nationalities, ages and lifestyles. Many attending were Mission residents, who make up a high proportion of users of the channel. Shows on Channel 25 which originate in the Mission include Interview with Latin America, Calendario Latino, Artists' Television Access, Paper Tiger Television, Mission Creek Presents, Labor on the Job, Arts and Social Change and Truth TV.

Ironically, the decision to cut the public access programs came about due to the incredible success of public access shows here. There are currently around 170 access shows scheduled, with another 140 on the waiting list. Unfortunately, Viacom operates the channel on limited hours, refusing to accommodate new members of the public eager to produce their own show. Media activists here in San Francisco have been pressuring Viacom to expand their hours to round-the-clock use, in-

stead of wasting the air time on videotext.

Initially, the cable company denied there was a waiting list for access timeslots. When it became embarrassingly obvious that many people were being denied access, possibly in violation of their franchise agreement with the City, Viacom tried to pit established access producers against those on the waiting list. Rather than expand their hours, they decided to throw off any show on the air longer than two years, and replace them with newer producers. Maintaining a steady time slot on the channel is very important for access shows, because schedule information often passes by word of mouth, and it takes a long time to build an audience. Access shows have no money to advertise their times, and they are generally not listed in newspapers and TV Guides.

Much to Viacom management's chagrin, their divide and conquer strategy backfired, as those on the waiting list had no desire to benefit from the expulsion of other producers. At the recent meeting, producer after producer stood up to angrily confront Viacom's neglect of the community and their plan to eliminate established producers. One of the emotional highlights of this stormy meeting was when a woman who would have benefited from the change rose to say that she had been on the waiting list for two years, that she had a terminal illness and really wanted to see her

show reach fruition, but that she would rather die first than kick someone off the air.

This kind of commitment and fierce determination is indicative of the new combative mood of access supporters who see public access as supplying a vital communication resource to communities normally excluded from mainstream commercial TV. The public access schedule in San Francisco includes a large number of programs produced by and for African-Americans, Latinos and Asians as well as programs addressing the needs of gays and lesbians, the disabled, non-English speaking people and young people. Mission resident Jorge Bustamante says, of "Interview with Latin America", "There is really no other show like this. We brighten people from the community, musical groups, artists. We let people know what's going on in the Latino community. We never see this kind of programming on regular television."

Despite overwhelming opposition, Viacom still intends to go ahead with its plan. They recently announced that not only will they throw off long-time producers, they will also move public access to channel 53 on the dial, where it will be further marginalized. It is widely believed that Viacom, a giant entertainment conglomerate which owns MTV, Showtime and other entertainment enterprises, has a vested interest against a successful, professionally run access station because access generates no profits for them, and takes viewers away from their lucrative Pay-per-View and Premium channels.

Research and investigation done by the City revealed that some of the most successful access stations in the country are run by non-profit groups. In 1987, at the City's request, the San Francisco Community Television Corporation (SFCTC) was established and began to negotiate with Viacom to plan a transition of management. Five years later, there has been virtually no movement on the part of Viacom to negotiate in good faith.

The SFCTC is organizing community pressure to force Viacom to cede management

of public access to them. Under SFCTC management, public access would run 24 hours a day, and the group would promote and publicize community programs, improve the teleproduction equipment and provide video training to the public.

Community television needs your help now! Call the Board of Supervisors and demand that Viacom cancel its plans to move public access and kick off long-time producers. Call the Examiner and Chronicle and demand that they list public access programs. For more information, contact the San Francisco Community Television Corporation at (415) 821-4224.



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HIDDEN ASSETS

MISSION AREA FEDERAL CREDIT UNION IS 23 YEARS OLD

by Mike Cesar

It's ten PM. Do you know what your money is doing? You would if you were a member of the Mission Area Federal Credit Union - you could look out of your window and see it helping out your neighbors with their homes, autos and small businesses.

At the Mission Area Federal Credit Union, you don't always need to show your I.D. Lauriana Armenta, the only teller, will probably know your name the second time that you come in.

But to become a depositor, first you'll have to find the credit union which is on the third floor of the office building at 16th and Capp Streets.

I talked with Raquel Castillo-Lewis, Credit Union manager, and Jose Lewis, her husband, who is on the Board of Directors, in the Union's office. One of the first questions I asked was why the Union chose such an inconspicuous location.

"We get most of our customers through word of mouth," Jose told me.

"People come looking for us, because they don't want to put their money in a bank," Raquel added.

That's only one of the ways in which the Credit Union is not your typical financial institution.

I've had my money in the CU for a while, but I still didn't know how a credit union differed from a bank. I learned that the answers are in both my relationship to the CU, and what it does with my money.

Unlike a bank, the CU does not invest my money and then just give me a slice of whatever profit it makes off of those investments; my deposit in the CU actually buys stock in the business, so that my interest, which is really a dividend, is a share of the

business' profit. (Deposits are insured up to \$100,000 as in a bank, so there's no danger of loss.)

As a shareholder, I also have a vote on CU policy and the Board of Directors. Imagine being able to do that at Bank of America! And each member has a single vote, no matter how large or small the account.

There's also what the Credit Union doesn't do with my money. Because the Union's deposits are either in the credit union umbrella agency, which follows environmental and social guidelines, or loaned to people in the Mission District, I can feel comfortable that my savings aren't doing anything that they wouldn't want to tell me about.

The Mission Area Federal Credit Union (MAFCU) was founded in 1970 by the Economic Opportunity Council (EOC), a part of Lyndon Johnson's "Great Society" program. The CU's goal, then and now, has been to provide development funds for low income neighborhoods. That's why, in order to be a member of the MAFCU, it's necessary to live in or near the Mission, and also why the CU is only allowed to do business with individuals. The MAFCU is one of only three Credit Unions founded by that program which are still operating.

Until 1975, it was nearly moribund. Then, it had \$8,000 in deposits and operated out of 'half a desk' in the office of the EOC. Nobody was bothering to try to collect on its loans, and the National Credit Union wanted to shut it down.

That was when Jose Lewis became involved, through a fortuitous misunderstanding. At the time, he was a credit manager for a department store, and someone involved with the CU heard the word "credit" in his job title and concluded that he must be an expert in credit union resuscitation.

Although they'd chosen him for the wrong reason, they had found the right person. Lewis, who is Hispanic, ran down the delinquent loan customers and got employees of neighborhood non-profits to open payroll-deduction accounts in the Union. The CU continued to have to struggle along, operating out of the back of a carpet store and an extra room of a school before moving into its still-modest current office, but today the CU has 1,200 members and \$2.5 million in deposits.

Raquel Castillo-Lewis began working for the CU in 1986, first as a volunteer and then as a paid employee. She had worked for banks before, she admits, but says that she's ashamed of it.

According to Jose, individual deposits in the CU average about one thousand dollars. The CU also has a low interest government loan, and deposits from various Mission area nonprofit agencies. Although it is required by law to do business only with individuals, the CU also provides services for Mission nonprofit agencies by providing them in the name of one of their officers.

"I've found Mission people to be excellent credit risks," Raquel says. Most of the CU's loans are unsecured, paying for things like moving expenses and money for helping out relatives in Latin America, although the CU makes car and house loans, too. Loans can be as small as \$25.00.

According to Jose, some people who probably couldn't get loans at other places can - at the Credit Union. "We know our members on a more personal basis, so we can consider individual factors."

However, a few people have abused the CU's flexible loan policy. "We've had people take out loans, and then turn right around and declare bankruptcy," says Raquel. That, along with the recession, has hurt the CU recently.

Currently, a person must have been a member for three months in order to take out a loan, but Jose says that the board is considering reinstating the previous policy of requiring deposits averaging 10% of the loan amount over the last year. "We want to create a sense of group responsibility," he explains.

But the customers who I spoke with had chosen the credit union because they felt better about keeping their money there, not because they planned to take out loans.

Rebecca Neal moved here recently from Santa Cruz and friends recommended the CU to her. She says that she only does business with credit unions, because she "likes to know what's happening with my money."

Similarly, Jose Vera says that he left Bank of America and joined the CU because "I don't like the way that B of A uses money in the third world."

Not surprisingly, the Bank of America takeover of Security Pacific has provided the CU with a small boon of old Security Pacific customers.

Saul Robbins and Erin Down, who are domestic partners, closed their Security Pacific account because of the takeover. Erin was concerned that the CU's shorter hours would be an inconvenience and, unlike at B of A, they would not be able to get free checking. But, Saul said, "It's important to make a statement with our money."

After 22 years, the MAFCU is still carrying out its original goals which is, as Jose Lewis says, "to be a self-supporting business, whose goal is to help people."

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ROUND WORLD MUSIC REVIEW

by Robert Leaver

LATIN JAZZ

In the twenties and thirties the Cuban "son" traveled around the world from West Africa to Europe to South America. The clave beat and the nasal vocal harmonies of groups like Sexteto Habanero and Septeto Nacional were as universal then as rock is now. Horns and reeds were added to the core of the "son" and large orchestras developed. The band of Xavier Cugat, popular with socialites from New York to Los Angeles, brought us the "Peanut Vendor" and gave singers Machito, Miguelito Valdes and Tito Rodriguez their start.

During the forties, the two most popular African-American music styles were jazz and Cuban. With their similar instrumentation and common African heritage it was only natural they would come together. In 1940 Machito, with his brother in law Mano Bauza, formed Machito and his Afro-Cubans. Bauza had played with Cab Calloway, where he got Dizzy Gillespie a job, and now, as organizer and band leader with Machito, he was the key to the development of Afro-Cuban jazz in the late forties.

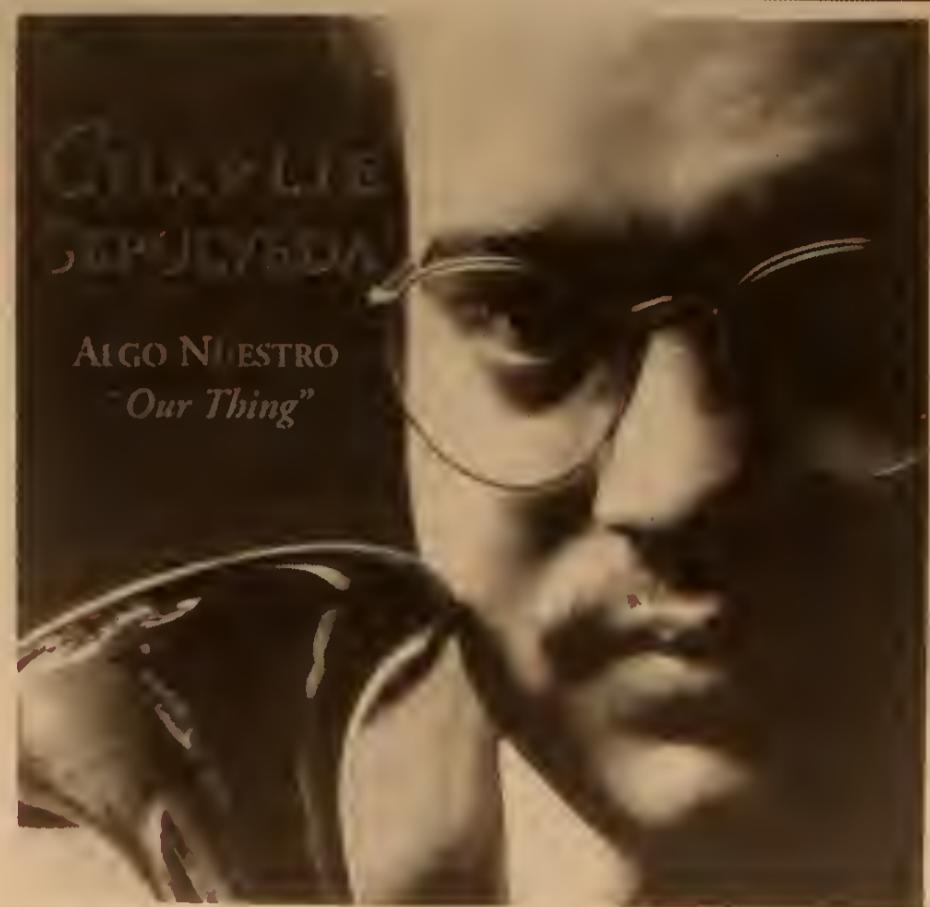
1947 saw the Cuban drummer Chano Pozo take center stage along with Gillespie and, together, they wrote "Manteca". Gillespie's late forties "cu-bop" hits included "Cubana Be" and "Cubana Bop". Charlie

Parker played with Machito's orchestra in 1949 on recordings of "Tanga" and "Afro Cuban Suite" and later would record the Afro-Cuban jazz tune "A Night In Tunisia". Later, in 1954, Gillespie would record the "Manteca Suite" arranged by Chico O'Farrill.

The foundation was there for the Latin jazz of the fifties, led by Cal Tjader with Willie Bobo and Mongo Santamaria, who continued to record Latin jazz in the sixties and seventies. Latin soul and rock hit in the sixties and by the seventies it was all "salsa" on the Latin scene. Some jazz elements are there but the structure left little room for improvisation.

During the mid to late seventies some young "salsa" musicians, in particular the Gonzalez brothers, Jerry on percussion and Andy on bass, were experimenting with both the folkloric music of Cuba and Puerto Rico and jazz. Jerry Gonzalez' Fort Apache Band expanded the frontier of Latin jazz in the eighties. Their "Obatala", "The River Runs Deep" and "Rumba Para Monk" are all excellent.

Mario Bauza, the father of it all, took his massive Afro-Cuban jazz orchestra on the road last year at age 75 and played to wildly enthusiastic audiences. His C.D. release "Legendary Mambo Kings" of 1992 is a must. Steve Turre, who can be seen playing trombone in the Saturday Night Live band, jams on



conch shells in his "Descauga Turre". Another "bone" player has a new Latin jazz release - Papo Vasquez' "Breakout" - which features some straight ahead jazz tunes and a touch of Santeria in "Chango Y Yemaya" featuring Milton Cardona.

You can hear some of Dizzy's last work on Giovanni Hidalgo's "Villa Hidalgo". This young, gifted Puerto Rican conga player plays some very sophisticated music with a smallish group - check out "Bahia San Juan". Pianist Hilton Ruiz lays down some nice mambo-jazz on his C.D. "Manhattan Mambo". Alfredo Valdes Jr., who has played piano on many

classic salsa records, has a new release called "Up Tempo Mood".

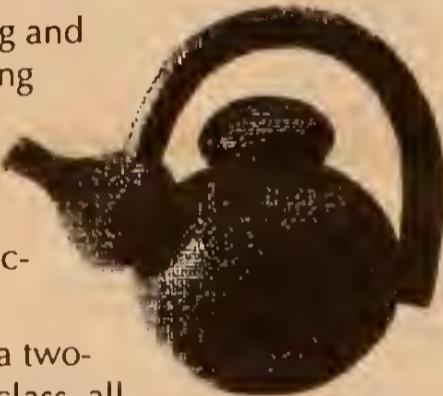
This instrumental sextet tackles some Cuban standards as well as Cole Porter and even does a snappy jazz version of a Billy Joel song. Trumpeter Charlie Sepulveda, who plays on many of the aforementioned recordings, has released a truly superb C.D. "Algo Nuestro", exploring many different jazz and Latin moods.

As jazz in general enjoys renewed popularity these days, the Latin jazz scene is bubbling with great talent, old and young. Check it out!

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HARASSMENT

Sexual harassment is currently the hot topic; the media has put its full attention on the many stories as if it were a new issue. Actually it's more of the same old thing.

Woman makes accusation. Man denies it. The public wants to know why she didn't come forward at the time of the incident. Man says it's revenge. Woman may even have acted friendly toward man or made laudatory comments about him; then wham! Man starts to worry about his family, his wife.

A storm brews in San Francisco as yet another woman claims sexual harassment. The titillating fact in this case is that it's the Chief of Police embroiled in the controversy. The spice of complexity is added because our boy bored supervisor Bill Maber is involved, too. The facts aren't all in, the investigations continue. The victim files a complaint; the man retorts. Even when all the hoo-ha is done; and the judgements are in, it's unlikely there'll be clarity.

Issues about the abuse of women always seem to bring confusion. It was often said that women would take advantage of rape laws to wreak revenge on men. So we had trials that abused a woman by taking her over the coals as if she'd been accused of the illegal act. It was the clothes she was wearing, she didn't fight back, it was something she said that misled the attacker; and most likely she was promiscuous. The hattering of women met similar reactions. It was actually considered a man's right to beat his wife, perhaps even his duty. I speak of these things in the past tense because some change has happened but the concepts still aren't fully understood. There

are still husbands who think it's okay to beat a wife and men who believe women like to be raped. The legal system is still complicit.

Sexual harassment is trickier because it doesn't leave visible bruises; it's insidious and subtle. Such harassment derives from the prevalent attitude that a woman may be done to, and the belief that male attitude in the traditional sense is perfectly acceptable social behavior. It's okay to tell one's boy buddies sex jokes; and now that women want equality, hey they're one of the boys so let's tell them. What should be questioned is why a man would tell anyone these sleaze jokes. The bottom line on physical touch is this: would a man hug and kiss another man who's a friend? If not, why does he think he can assume that intimacy with any woman. This is known as sex role stereotyping. It has nothing to do with sexual orientation or even sex drive.

As a result, when a man is accused of sexually harassing a woman (or in Senator Packwood's case, women) he denies it. This isn't the same as a murderer or robber denying a crime. Granted there maybe a tendency toward wanting to cover one's butt when it's caught in the toilet. Still, some men deny sexual harassment because they really don't know that what they did or said was inappropriate.

For example I recently came out of the 24th Street BART and was greeted by a man making the same sound one makes when calling a cat (e.g., pussy) and kept repeating, que linda. So what's the big deal. This is harassment in its purest, basest form. I didn't invite or want his attention. Secondly the only reason he attempted to herd me in is because I'm a woman gender. It never once occurred to him that I might not choose to be with him.



Virgil 38

When power is involved, a woman's career can be subjected to extortion in a "high class" way. It wouldn't serve Anita Hill or Welsh to just say no, not if they want a career. Many police women are harassed but few ever say much. They grin and bear it for the most part; or attempt to fend off unwanted intimacies in isolation. (Frankly, if I were a man, I wouldn't harass a woman who's been issued, and trained to use, a gun.)

Women are learning that we don't have

to take the que linda or the gold earrings anymore. Men will learn the deeper meanings of expressions like: our bodies/our selves, choice, a woman's right to her own body, and sex objectification. Rape, battering, harassment of any woman isn't only an assault on her person but her dignity as well. A woman should be asked if she wants the que linda and gold earrings.

Jacqueline Elizabeth Letalien

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MISSION DISTRICT CALENDAR

WEDNESDAY, MARCH 3

Take Back Our Housing - learn about overt and covert action to seize vacant housing in a workshop sponsored by Homes Not Jails at City Hall, noon. Free (law enforcement agents and building inspection bureaucrats \$30 with valid ID), 330-5030.

THURSDAY, MARCH 4

Fighting for Lesbian Rights In Nicaragua and Mexico - discussion with Enoe Uranga of Mexico City and Amy Bank of Managua at Modern Times, 888 Valencia. 7:30 PM, donation requested, 282-9246.

FRIDAY, MARCH 5

Year of the Wonk - a Bill Clinton toady party sponsored by Media Alliance and the Arts Democratic Club (wanna bet they'll be crying in their Jagermeister come 1994?) anyway there's complimentary munchies, no bost SMART BAR (Al Gore slice n'dice snacks?), karaoke, music by The Honkin' Wonkers and immoderation by Tom Ammiano at Sbow n Tell Gallery, 30 Rose near Gough and Market. \$5-9, 8:30 PM, 995-ARTS.

SATURDAY, MARCH 6

Second Annual Pow Wow - gathering of the American Indian Education Project at Wilson High School, 4 PM at 400 Mansell in the Excelsior. Dancers and drummers welcome.

Ambient Temple of I Magi Nation - Satanist rave with Markie Mark and Harry Who somewhere - call 337-4905. "Do As Thou Wilt Shall Be The Whole of the Law."

The Kommos - everyone's bolding benefits and giving out awards so why not the Mission's own Klub Komotion. Entertainment by Looters, Bedlam Rovers, Moe Dark and others, 2779 16th. 9 PM, \$5 (\$4 for members and the formally tired) 861-6423 or send a fax 431-6523.

SUNDAY, MARCH 7

Gay and Lesbian Composers - original chamber music works at Community Music Center, 544 Capp. 7 PM, \$3-8, 647-6015.

Feminist Rebellion in the Tumultuous 90s - Radical Women celebrates International Women's Day with "a panel discussion on building solidarity in a war-torn world, forging alliances across the color line, winning strategies in 1993 and creating a political party of our own." 4 PM at 523-A Valencia with supper afterwards, \$3-5 plus \$6 dinner donation, 864-1278.

Boy in the Air - poet, playwright and "Gunsmoke" connoisseur Don Bajema at Poetry Above Paradise, 11th and Folsom. 8 PM, Free, 861-6906.

MONDAY, MARCH 8

Journal of the Plague Years - reading and video with New York poet Walter Holland at ATA, 992 Valencia. "This evening is dedicated to the absences and silences which surround us." 7:30 PM, \$5-10 to benefit Shanti, 824-3890.

Give Me Liberty Or... - meet Police Captain George Kowalski, Chris Ford of the Guardian Angels and other folks in uniform at the Liberty Hill Neighborhood Association, New College, 766 Valencia, Room 23. 7 PM, Free!

TUESDAY, MARCH 9

Gathering Rage - renowned feminist author Margaret Randall speaks on the failure of 20th century revolutions to develop a feminist agenda at Modern Times, 888 Valencia. 7:30 PM, \$3-5, 282-9246.

WEDNESDAY, MARCH 10

Mayor's Mission Task Force - holds its first meeting since reconfiguration at Mission Playground Community Room 19th and Linda. 7 PM, Free!

THURSDAY, MARCH 11

Electronic Mayhem - for those who can't afford cable, or who have better things to do with their money, here's a potpourri of public access rants and raves... probably the last. A new and fatal broadcast policy has yanked the rug out from under our feet (see related article). "Commiserate with us, and defy those who would control our minds!" ATA, 992 Valencia, 8:30PM, Free! (free with videocam or automatic weapon) 824-3890.

Women En Large - powerful and liberating photographs of fat nudes celebrated by Laurie Edison and Debbie Notkin at Old Wives' Tales, 1009 Valencia. 8 PM, \$3-10, 821-4675.

FRIDAY, MARCH 12

In The Name of God - film by Anand Patwardhan examining separatist and fundamentalist movements in India, centering around Hindu/Muslim conflicts and the spread of intolerance at ATA, 992 Valencia. 8:30 PM, \$3-5, 824-3890. On the other hand, three...

Devil Worshipping Whores - gather at Elbo Room, 647 Valencia... namely Chris Trian ("Peace and Love with Fangs"), sometime S. Clay Wilson collaborator and 2 and the Mysterians cult archbishop Vampyre Mike Kassel ("Graveyard Golf") and evil priestess Deirdre Evans with the Devil Dolls. 9 PM, \$4/5, 558-8112.

Living Room Festival - another installation for people who'd rather sit home and watch TV on KQED at 11 PM. Featuring Ulysses Jenkins' "Nomadic", Jeanne Finley's "Nomadic at the 25 Door" and Doug Hall's "People in Buildings". Banality is explored, homelands are ephemeral.

SATURDAY, MARCH 13

Ferrets in Yer Pants - relive the lottery commercial at the Food Not Bombs benefit at Klub Komotion. MDC, the Gargoyles and Electric Ferrets... that must really burn... 9 PM, \$4/5, 861-6423.

Civil Noir - Shelly Silver's "The Houses That Are Left" spins out "... a nefarious and multifarious narrative knotted around revenge, mortality and market research" with other tributes to mass murder, pain and paranoia at ATA, 992 Valencia. 8:30 PM, \$5, 824-3890.

SUNDAY, MARCH 14

Art Auction - and champagne brunch at Mission Cultural Center, 2868 Mission. Works by over 40 artists available to benefit MCC's photography department and gallery. 1 PM, 821-1155.

The Logic of Marxism - a 6 week series exploring dialectical materialism and common sense thinking at Valencia Hall, 523-A Valen-

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cia. 11 AM, \$2-18, food and work exchanges available, 864-1278.

MONDAY, MARCH 15

El Salvador at the Crossroads - discussion with Mari Julia Hernandez about the role of human rights in the peace process at Mission Presbyterian Church, 3261 23rd at Capp. 6:30 PM, \$5-20, 824-2330.

Mobilizing Tribal Nations - videos by and about Lesbian-gay American Indians at ATA, 992 Valencia. 7 PM, \$3-10 (benefit to send members of the Bay Area's tribal nations to the National March on Washington), 824-3890.

Fefu and Her Friends - women's internal struggles and interpersonal dynamics performed by In Focus Theater Company, a multicultural troupe dedicated to innovative works, at Mission Cultural Center, 2868 Mission. 8 PM, \$12, 821-1155.

TUESDAY, MARCH 16

Feminist Politics and Spirituality Workshop - witchcraft and the Goddess religion introduced by Felicity Artemis Flowers, Dianic ritual priestess under the auspices of the Women's Caucus of the San Francisco Green Party at New College, 777 Valencia. 7 PM, \$10, 255-2940.

WEDNESDAY, MARCH 17

Huichol Sacred Rituals - discussion with author Susanna Valadez and artist Mariano Valadez at Modern Times, 888 Valencia. 7:30 PM, Free, 282-9246.

Today Is Not Like Yesterday - opening reception for photographs from Chile by Ted and Nyna Brael Polumbau at Mission Cultural Center, 2868 Mission. Exhibit continues through 31st, 821-1155.

THURSDAY, MARCH 18

Positive Women - Darien Taylor reads from and discusses a collection of writing by women living with AIDS at Old Wives' Tales, 1009 Valencia. 8 PM, \$3-10, 821-4675.

FRIDAY, MARCH 19

Family Values - two documentaries explore artists caught between cultures on KQED at 11 PM. Indu Krishnan's "Knowing Her Place" examines cultural schizophrenia experienced by an Asian Indian woman; Arlene Bowman's "Navajo Talking Picture" conveys pain and loss of personal history.

SATURDAY, MARCH 20

Tenderloin Not Tartar(e) - Komotion benefits the North of Market Planning Coalition with Hate Holiday and Random Violet, 2779 16th. 8 PM, \$4/5, 861-6423.

SUNDAY, MARCH 21

Jazz Improv - with Lisle Ellis, Kash Kilian and Sandi Poindexter at 1199 Valencia. 8 PM, \$5, 826-1199.

MONDAY, MARCH 22

Concert With Conversation - David Russell, internationally acclaimed Spanish repertoire guitarist at Community Music Center, 544 Capp. 5:30 PM, Free, 647-6015.

Growing Up Gay and Lesbian in a Dysfunctional Family - workshop on the homophobic family at Everett Middle School, 450 Church. Eight free sessions, 6:30 PM, 585-5212.

TUESDAY, MARCH 23

Sound Sonnets - poetry with Suzi Roberts and Susan Gervitz ("Milkhouse and Korean") at Intersection, 446 Valencia. 8 PM, \$2-4, 626-ARTS.

FRIDAY, MARCH 26

CarJacking on Grafitti Road - professional performances and students from School of the Arts and George Washington High School rip it up at Modern Times, 888 Valencia. 7:30 PM, Free, 282-9246.

Il Secondo Settenno - a community opera with a cast of children and adults by Urs Leonhart Steiner, presented by the Community Music Center and Columbia Park Boys' Club at First Congregational Church, 432 Mason at Post. 7:30 PM (also Saturday at 2 and 7:30 PM), Free, 647-6015.

Homes Not Jails Benefit - Corduroy, Little My and Nuisance at Komotion, 2779 16th. 9 PM, \$4/5, 861-6423.

SATURDAY, MARCH 27

Mystery Guest - at Komotion, 2779 16th. Ovarian Trolley, Naked Aggression and the Idiot back up. \$4/5, 9 PM, 861-6423.

Dear Rock - Jack Walsh's posthumous fan letter to Rock Hudson plus films on drag queens, Elvis busts, ceramic poodles, golden showers, guns and Annie Sprinkle's "Lost Virginity" at ATA, 992 Valencia. 8:30 PM, \$5, 824-3890.

SUNDAY, MARCH 28

Indigena as Scribe - women writer's group led by Cherrie Moraga and sponsored by Brava! Women for the Arts at Modern Times, 888 Valencia. 7:00 PM, \$3-5, 282-9246.

TUESDAY, MARCH 30

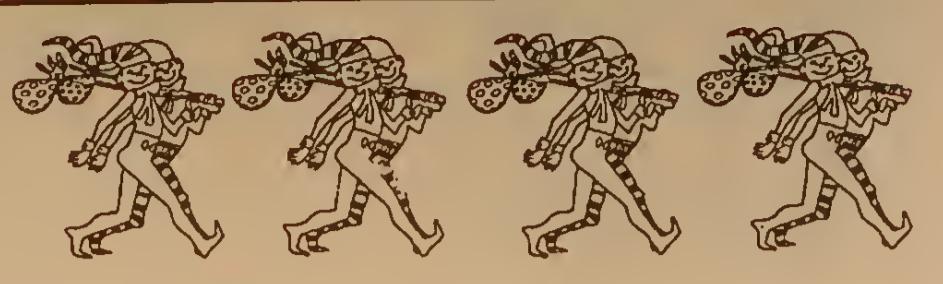
The Life and Letters of Tofu Roshi - reading with Susan Moon together with Dona Budd ("Eating Crayons") at Intersection, 446 Valencia. 8 PM, \$2-4, 626-ARTS.

Poetry at Keane's - San Francisco's oldest pub at 3300 Mission presents Judy Stedman, Geri Digiorni, Jane Burda and Nancy Keane. 7 PM, Free, 826-6886.

ONGOING

Theater: "Mira, Cycle II" by Sara Shelton Mann and Contraband returns to Theater Artaud, 450 Florida, March 4th through 14th. 8:30 PM, \$12.50 - \$15.50, 558-8821 for reservations/information. "Towards A Short Theatre" four fairly short plays at 21 Bemice Theater off 12th and Harrison through 6th. 8 PM, \$5-10, 626-0624. "Twyla's Boy", a story of growing up gay in Appalachia by Charles E. Polly at The Marsh, 1062 Valencia through 28th. The March also features Jennifer Durand's "Berlin Songspeil 1933" Saturdays at 10 PM, cabaret works by graduates of the Residents, the Bobs and Pointless sisters curated by J. Raoul Brody on Wednesdays at 8:30 PM and reading/performance pieces by the likes of Brody, Ian Shoales and more on Mondays, also at 8:30. Call the Marsline, 641-0235, for further information and reservations. "Claustrophilia", a satirical look at Edgar Allan Poe with "The Ghoul of Amherst", sending up Emily Dickinson at Climate, 252 Ninth Street, March 11 through April 21st. 8PM, \$12-14, 626-9196.

MONEY: Get a high paying career to finance your arts habit, attend free introductory sessions sponsored by Golden Gate University, 536 Mission downtown. Saturday the 13th at 1 PM, learn how to Be A Lawyer!, Thursdays all month at 5:30 PM learn insider information from hoteliers, direct mail marketers and, on the 18th, find out how to get a Pacific Rim job from BART Board director and SF Commerce and Trade Director James Fang (904-6701). Up the block at 800 Mission, City College is opening its International Business Resource Center offering seminars, counseling, a computer net and library of international business resources (267-6508).



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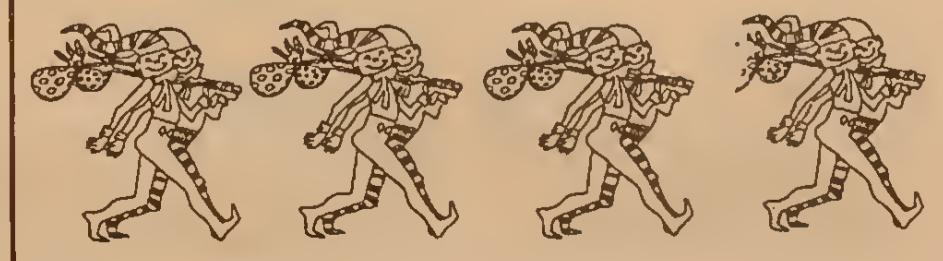
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THE OTHER DAY THERE WERE
ALL THESE CITY WORKERS
HANGING OUT AT 17th AND CAPP.
MAN, DUDE... THEY SURE WERE



WEIRD
SOME WERE
WEARING
CAIMOUFLAGE
UNIFORMS.



THEY WERE MEASURING:
LIKE... THE DISTANCE
FROM THE TRASHCAN
TO THE CENTER OF
THE INTERSECTION
... IT WAS HELLA'

SCARY
I TRIED TO
IMAGINE JUST
WHAT TYPE OF
MEASURING AND
PLANNING WERE



THEY DOING
NO IDEA!

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I AM LEGEND

by Frank Deadbeat

wasting into bars and coffeehouses
with an aroma of opened graves, not even
clove cigarettes can mask such a stink.
Neurotic white kids Catholic and otherwise
slouch through performance art all dressed in
black like Oriental puppets. you're not
supposed to see them, but you do.

A headless poet mounts the stage: "My
blood swept back and spirits wandered
through your face — saw underwater corpses
in the audience, dead time of glass and metal,
trick of Egypt." Dust inside my glass Steve
you would have died laughing. Now a restless
shuffling of feet, young audience impatient to
proceed but coming to another screen I
wandered out, saw the conceptual comedian
(up next) bend ass to Nyarlathotep, the
hideous blind doorman.

"Me, I wear black for a reason": long
white worm slipped through his gut, distinctly
chthonic exegesis up the ass producing the
inevitable time erections.

The inevitable comedian stripped naked
running underground shits phosphorescent
fungi — full of hushed perversion, correspon-
dence circa 1980 is collected in our heads, our
Egypt under glass to be preserved by His min-
ions — message floating down in sediment:
"no air, no roses" and the Lovecraft/Bur-
roughs eidolon on stage comes back to life —
a slippery putrescence nuzzling the audience,
"need skull?"

Ladies and gentlemen I give you the un-
derground. I ask you, what else is there for an
over-educated under-motivated 32 year old
white boy? This — the killing suits — the
killing streets — the Church — psychiatry —
what else? What color? "We so jaded. Jade
is green. Green is jealous." We are jealous of
the past now that the route less travelled has
become well-worn... "thick atmosphere of
human culture" pop & otherwise... drown in a
sea of mirrors... electronic vs. plasmic medium
where we invent our histories. What else?

A sexy clique of freaks in this Frisco
cafe...

"Tourists are advised to be alert for vam-
pyre sluts in whiteface & black lipstick,
ravenous and AIDS-infected"... in a way, the
former Anne anticipated all of this with her
ensemble nocturne, her bleeding suicidal art,
burned up, forgotten now she wouldn't be
caught dead in such a negative space. Leave it
to Candi to get her name up in lights, MUST
SEE TO BELIEVE, LIVE MERMAID AT
THE ULTRA ROOM autographing copies of
her latest book of sex-and- horror free verse
("Me So Jaded"), free lap-dance with every
purchase ALL NUDE ORACLES AND
MUSES XXX that'll show mom. A flickering
fluorescent cherub in my hotel head... Hell,
can you blame me for being green? He got
himself a record contract with an independent
label, all set to tour with Cabaret Voltaire
when the hole from his Ubangi nose ring got
infected, now he dances in the spotlight wear-
ing a silver nose like Tycho Brahe, clever
tyke, he wants to get his scrotum pierced now
that'll show dad, or God... both done and you.

"And it was then that Nyarlathotep came
out of Egypt." After years of human caricature
I see them, in the babel of a day when
they may rise. There is no language for such
throats. Their habitation is in lonely places.
Green water under bridges... broken
steeples..."I remember when Nyarlathotep
came to my city... what was cast on a darkened
screen."



THE ACUPUNCTURE FILE



by Sally McMullen, L.Ac., D.N.B.A.O.

MAINSTREAMING

The New England Journal of Medicine is a rock of Gibraltar in the medical world. A month ago they published a national survey which showed that "Americans turn to unconventional medical therapies with surprising frequency and invest huge amounts of money in them." This story was covered in our local papers as well as the New York Times.

The survey indicates the vast interest that Americans have in alternative care — from acupuncture and herbal medicine to commercial weight loss programs. How much did Americans spend on alternative medicine in 1990? A whopping \$13.7 billion. (This is more than Americans paid for hospital care in 1990.) About 3/4 of that amount was paid for by patients out of their own pockets.

Around 34% of all Americans used some kind of alternative therapy in 1990. They returned to their therapists an average of 19 times that year. That's more than the number of visits to internists, general practitioners, family doctors and pediatricians combined.

The most common problems for which patients sought help were backaches, anxiety, allergies and chronic pain. (All of which are very effectively treated by acupuncture and Chinese herbs.)

Who uses alternative medicine the most? Well-educated, middle income whites from

25-49 years old.

Personally, I think this survey reflects the discontent felt by many Americans with the medical establishment. People are tired of the ten minute doctor visit. Patients get angry when a doctor indicates that a problem is "all in your head", or "You'll just have to live with that pain".

Furthermore, most patients are very busy. They do not have time to research the latest nutritional information. Yet, they want advice on nutrition and other self-help measures, including proper exercise. Dispensing this information, plus doing a complete exam, making an evaluation and doing a treatment takes time. A doctor has to be willing to spend that amount of time with each patient while, at the same time, holding down costs. A difficult job, I admit.

Regarding drugs, many people have experienced negative side effects from Western drugs and prefer a gentler approach, even if it might take longer to get results. Also, many people are catching on to the importance of looking at the body as a whole, instead of dividing it into parts. They are beginning to understand how stress and anxiety affect them physically, and, conversely, how the effects of physical problems can eventually stress them out.

Most people who are spending their own money on alternative medicine are doing so

because they are getting positive results. They are willing to pay for something if it works.

This is a time when it is of the utmost importance for Americans to voice their concerns. Hillary Clinton now heads the task force charged with making positive changes in our health care system. Make it known that you would like alternative care, especially acupuncture, chiropractic and herbal

medicines, to be included in a National Health Care Program. And, let your insurance companies know that you want these modalities included in your coverage.

Want a sample letter to send to Hillary Clinton? Call my office: (415) 550-7732.

(Sally McMullen is a Certified Disability Evaluator and a licensed acupuncturist.)

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